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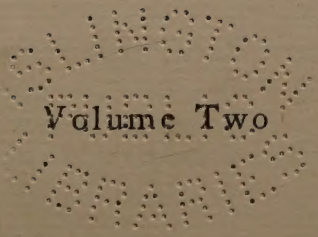
A Classified Collection of the Chief Contents of "The Gentleman's Magazine" from 1731-1868

Edited by

George Laurence Gomme



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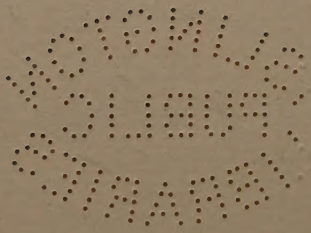

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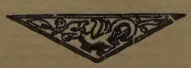
PREFACE.

THIS volume contains the concluding portion of the reprint relating to the City of London, and that portion of the modern County of London which was formerly in the County of Middlesex. The great interest of the collection lies in the contemporary records rather than the historical notes. The history of the *Gentleman's Magazine* period and its contributors is not always accurate, and deductions drawn from it are not always reasonable. But the observations of a contemporary upon the facts he is careful to note, even if that observation is clouded by bias or by ignorance in many ways, will allow the modern inquirer to thread his way to the facts which no other kind of material will allow.

Every article is printed as in the original, and the notes and references to plates are retained for the use of students who wish to pursue any subject further. [There will be a third volume to complete the collections relating to London, and the index to the three volumes will be included in this.]

LAURENCE GOMME.

24, DORSET SQUARE,
November, 1904.



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LONDON.

II.

CITY OF LONDON.

(*Continued from Part I.*)

St. Alban, Wood Street.

[1822, *Part II.*, *p.* 200.]

The church of St. Alban, Wood Street, London, exhibits what in the present day is rarely to be met with in our churches. On the right of the reading-desk is a spiral column; on the top an enclosed square compartment with small twisted columns, arches, etc., all of brass, in which is an hour-glass in a frame of a long square form; the four sides are alike, richly ornamented with pillars, angels sounding trumpets, etc. Both ends terminate with a line of crosses pattée and fleur-de-lis somewhat resembling the circle of the crown, all in raised work of brass.*

Butler, in his "Hudibras," thus alludes to these hour-glasses:

> "As gifted Brethren preaching by
> A carnal Hour-glass do imply."†

It is properly observed by a correspondent of yours that "these Hour-glasses were made use of by the Preachers in the days of Cromwell, who on their first getting into the pulpit and naming the text, turned up the glass, and if the sermon did not last till the glass was out, it was said by the congregation that the preacher was lazy; and if he continued to preach much longer they would yawn and stretch, and by these signs signify to the preacher that they began to be weary of his discourse, and wanted to be dismissed."‡

* "Mr. Thomas Wadeson, Parish Clerk, gave a brass branch for the church, and two small ones for the pulpit and reading-desk, *and a stand for the hour-glass.*"

† See "Hudibras," part i., canto 3, verse 1061, and the note on that passage.

‡ See *Gentleman's Magazine*, vol. lxxiv., p. 201.

Mr. John Ireland, in describing Hogarth's "Sleeping Congregation," in which the satirist has introduced an hour-glass, says they are "still placed on some of the pulpits in the provinces,"* and then relates the following anecdote:

"Daniel Burgess, of whimsical memory, never preached without an hour-glass, and he frequently saw it out three times during one sermon. In a discourse which he once delivered at the conventicle in Russell Court against drunkenness, some of his hearers began to yawn at the end of the second glass; but Daniel was not to be silenced by a yawn; he turned his time-keeper, and, altering the tone of his voice, desired they would be patient a while longer, for he had much more to say upon the sin of drunkenness, 'therefore,' added he, 'my friends and brethren, we will have another glass—and then!'" H. C. B.

St. Andrew Undershaft, Leadenhall Street.

[1831, *Part II.*, *pp.* 217-218.]

The tower has been cased with compo and rendered uniform in appearance.† Four pinnacles have been added to the angles, and a new lantern of an octagon form built, in a carpenter's Gothic taste it is true, but more in unison with the structure than the former one. The portico over the principal door has been removed, and some panelling in compo with shields of arms substituted, but the handsome bases of the columns attached to the jambs of the doorway, which were wantonly destroyed some few years ago, have not been restored. The windows on the clerestory had lost their mullions at some distant period, which have been now restored in stone, uniform in design with the aisles. In the interior some few alterations for the better have been effected; the altar-screen of wainscot, of Corinthian architecture, has been entirely removed, and a new one with arched compartments in the Pointed style occupies its place. The new screen is surmounted with a frieze of foliage interspersed with the monogram "I.H.S." The handsome east window is now fully exposed; its lower mullions had been concealed by the former screen. They were disclosed some years since, when a part of the screen was removed, and the portion of window formerly concealed was glazed with painted glass; at the same time, a painting on glass of St. Andrew, in the head of the arch, was removed, and the tracery it had displaced was restored. On the south side of the chancel an altar-tomb and canopy of the sixteenth century, which was partly hid by wainscotting, has been brought to light.

Stow's monument, which had been tastelessly painted in colours, has been cleaned, and the material, which all the Surveys of London

* See "Hogarth Illustrated," vol. i., p. 110.

† The tower had previously been covered with this material, the bane of all antiquity.

have set down as composition, appears to be a beautiful antique marble richly veined with light red. The face of the antiquary has gained by the alteration an appearance of deep thought and intellect in the features, which the brush of the house-painter had completely obscured. E. J. C.

St. Bartholomew's by the Exchange.

[1840, *Part I., p.* 462.]

The church of St. Bartholomew is situated at the north-western angle of Threadneedle Street. There is a small slip of ground between the south wall and the street, which has afforded an opportunity of building two shops and a coffee-room belonging to a tavern; in consequence this portion of the building is hid, and the usual entrance to the church is through a dusky passage. The west front is unincumbered, and abuts immediately upon the footpath. The north side and east end are free, owing to the proximity of a small burying-ground.

The masonry of a great portion of the exterior has a remarkable appearance. It is built of small stones with large joints, and not worked to a smooth face. In consequence the building possesses a character of greater antiquity than the time of Wren, and allows of the conclusion that the outer walls belonged to the former structure. This supposition is supported by the existence of several confirmatory circumstances. On the north side is a semi-octagon turret staircase attached to the aisle, which possesses a more antique character than is to be met with in works of Wren's period. The centre of the west front and the upper termination of the tower are built with smooth masonry, and the clerestory is constructed with brick. All of these portions appear to be works of a more recent date than the other walls of the building. In the plan the old church has evidently been closely adhered to. It appears from Stow that Sir William Capel, Mayor, 1509, "added unto this church a proper chapel on the south side thereof." This chapel has clearly been retained in the present structure, which, in addition to the usual complement of nave and aisles, has an additional aisle or chapel on the south side, opening to the church by an arch now closed up, and used as a vestry. All these are indications that not only the foundations were adhered to, but great part of the masonry of the old church was preserved. The arches on the top of the tower form a singular and by no means inelegant termination to the structure, and afford a proof of the versatility of the architect's genius in forming so many designs for towers, in none of which is there an absolute sameness.

The interior is far beyond what might be expected from the unpromising appearance of the outside. It is light and graceful, and though simple and by no means of large dimensions, is an

excellent example of what a parish church ought to be. The nave and aisles are divided by an arcade of four semicircular arches on each side springing from Tuscan columns, and having enriched key-stones. The similarity in design with the quadrangle of the late Royal Exchange will not fail to occur to any observer who may be acquainted with the latter building. The clerestory diffuses into the building a great body of light with good effect. The horizontal ceilings are panelled, and the whole structure possesses a superior character, resulting more from the judicious arrangement of the parts than from any display of ornament or grandeur of dimensions.

[1841, *Part I., p.* 153.]

The above sketch represents a niche existing in the south wall of the church of St. Bartholomew's the Little, London, now in course of demolition. In the description of this church, which appeared in the *Gentleman's Magazine* for May, 1840, p. 462, it was inferred that the walls of the structure were older than the period of Sir C. Wren. The conjecture is now fully confirmed by the discovery of this niche, which was formerly concealed by the wainscotting. The wall in which it is situated is ancient, and the niche evidently retained its original position. It was probably formed for holding the cruets containing the wine and water used in the Sacrament of the Eucharist previously to the oblation. It was not a piscina, as there is no drain or basin for the holy water.

The presence of this niche proves the existence of a chapel at the eastern end of the south aisle of the church, and in all probability it appertained to the chauntry founded in the church, anno 21 Edward IV., by Margaret, daughter and heiress of Sir John Fray, Knight, and wife of Sir John Leynham.

The materials of the church were sold by auction on January 4, and produced the sum of £483 15s., with the exception of the tower, for which £2 was offered and refused, and the south wall and chapel, which it is said are to be retained and worked into the new building for the Sun Fire Office, which is to be erected on the site.

The destroyers of the church have had the decency to remove the altar and font and some other portions, which it is said are to be set up in some new edifice in the neighbourhood of the Metropolis.

The foundations of a second staircase turret attached to the north wall of the church were laid open by the excavation made for the exhumation of the bodies buried in the churchyard. This staircase was more eastward than the existing one; it was a semi-octagon in plan, and was used for communication with the rood-loft.

E. J. C.

St. Bartholomew the Great, Smithfield.*

[1863, *Part II., pp.* 391-406.]

Among the privileges granted by Henry I. to the priory was a fair, which became a mart of considerable importance. It had also many parish churches by gifts. The names of some, and of the donors, are recited in the charter of Henry III.; and in a subsequent history of the priory between fifty and sixty are enumerated in London alone. Its property consisted chiefly of farms in Middlesex, Essex, and other counties; but these farms had not always, or perhaps generally, churches connected with them. Henry III. in his thirty-eighth year by charter confirmed to the prior and canons the site of their church and hospital given to them by Henry I., and the churches and lands given to them by the benefactors there specified, and subjected the hospital to the prior and canons as by the charters of King John and Henry I. This charter was again confirmed by Richard II. (Dugdale, "Mon. Ang.," vol. vi., p. 291).

The hospital or infirmary was entirely under the government, supervision, and control of the prior and canons; it was, in fact, a benevolent, beneficent adjunct to the priory, not the priory founded for the hospital or infirmary.†

The canons had spiritual duties at the hospital and its chapel, now the church of St. Bartholomew the Less, at St. Sepulchre's Church, and at upwards of fifty other churches in London, as *vicarii*. "Sisters" are mentioned in a document of Edward III., when those of the hospital, brethren and sisters, petitioned the King to be released from paying tenths and fifteenths to His Majesty in consequence of poverty. The priory under its extensive privileges and rights had no such demands made upon it. The poor sisters probably acted as nurses to the hospital.

In the deed of sale to Sir Richard Rich (miscalled a grant) on May 19, 1544, the King sells: "For the sum of £1,064 11s. 3d. the chief mansion or prior's house, with the appurtenances, consisting of the infirmary, the dormitory, the frater-house (or chapter-house), the cloisters, the galleries (over them), the hall (or refectory), the kitchen, the woodhouse, the garner (or barn), and the prior's stables, all situated within the Close. The church within the great close to be a parish church for ever, and the void ground 87 ft. in length and 60 in breadth, next adjoining to the west side of the church, to be taken for a churchyard." This was the site of the nave which had been destroyed, and forms the present churchyard.

* A lecture delivered in the church by J. H. Parker, Esq., F.S.A., July 13, 1863 (see *Gentleman's Magazine*, August, 1863, p. 157).

† Henry I.'s charter: "Sciatis [me concessisse Eccl'a beat. Bart. & Raheri Priori & Canonicis Regularibus in eadem ecclesiâ Deo servientibus, et pauperibus Hospitalis ejusdem Ecclesiæ, quod sint," etc.

The beautiful Early English gateway at the present entrance from Smithfield is the entrance to the cloister and inner close, not the doorway at the end of the south aisle of the church, as is commonly supposed. It is too large and too high for a mere doorway at the end of an aisle, and is too far from the church.

The other buildings have been so completely destroyed, and the site so much built over with modern houses, that it is difficult to find even the traces of them. Stone vaults, however, have generally a very conservative effect, and the vaulted substructures under the chief apartments commonly remain long after the state apartments themselves have disappeared. Such vaulted substructures were usual in all medieval buildings, whether monasteries, or priories, or houses, or castles, or palaces. We find them in almost all the ruins of monasteries, generally better preserved than any other parts, because stone vaults required substantial walls and buttresses to carry them, and they were fire-proof. Accordingly, we find here a long range of vaulted substructures popularly called the crypt, but not originally underground, which is of transition Norman character, and belongs to the latter part of the twelfth century, or may perhaps be later, at least part of it. This is marked in some plans as the refectory, but probably was the dormitory* from its situation. It is incomplete at the north end, where a chapel is erroneously marked. The vestibule to the chapter-house was probably here, with a passage over it from the dormitory to the church, which was entered at the end of the south transept, as at Westminster and in many other examples, for the night services, without any need to go out of doors or even into the cloister. This was the usual monastic arrangement, consistent with the principles of common-sense. When men had to chant a half-hour's service at midnight all the year round such precautions were quite necessary.

The cloister is now entirely gone. It had been built or rebuilt in the fourteenth century or in the beginning of the fifteenth (Stow mentions some buildings in 1410), and was a very beautiful piece of work, as we see by the drawings of it and the fragments which have been preserved, consisting chiefly of the fine carved bosses at the intersection of the ribs. The portion which remained fell down in 1834 on August 8. It had long been turned into a stable, while the part of the gallery over it was converted into a dwelling. The transepts of the church were also standing in ruins until 1830, when they were destroyed by fire. Drawings of these are preserved, which show them to have been of Norman work, rather later than the choir,

* This has always been considered the refectory; the dortery, or dormitory, was behind the east aisle, or lady-chapel (?), and the prior's house (very aged persons can testify to remains of it, and to tradition) was directly behind Prior Bolton's window, running south backward; the stables were on the site of "Fenton's Buildings." (For this note and much other valuable assistance I am indebted to the Rev. J. Abbiss, M.A., Rector of the parish.)

but not much, and they had been altered like the other parts of the church.

The existing church consists of the choir and aisles only, and yet it is one of the most valuable and interesting buildings in England in several points of view: Ecclesiastically, as one of the earliest churches of the Austin Canons in England; architecturally, as showing the construction and plan of a church in the time of Henry I. before the usual English fashion of a square east end had been introduced, or possibly just at the time when that change was taking place; and historically, as a building of well-ascertained date, and therefore one of the landmarks of a most important, but much neglected, part of our history—our architecture.

There is a great peculiarity about the east end: the arrangement of the transverse arches, or arch-ribs, as they are sometimes called, indicates that the apse was never completed, but that there was a square Norman lady-chapel at the east end, rather narrower than the choir. The choir arches may have been continued, or intended to have been continued, on the semicircular plan within, but there was not any round outer wall. The two side walls of the original lady-chapel still exist, much pulled about and altered at various times; but still, the thick, solid Norman walls remain in the modern building, now a fringe manufactory. The responds, or half pillars, in the jambs of the arch are of transition Norman character, almost Early English; and the two flat arch-ribs which spring from the angle of the wall on each side abut upon the easternmost of the massive Norman piers, each of which has thus two arch-ribs resting on it, with a narrow triangular space between, the one arch-rib being nearly in a straight line with the wall of the lady-chapel, the other following the curve of the apse. The straight arch-rib carries a thick Norman wall above, across the triforium gallery, which was thus cut off by the vestibule to the lady-chapel, as at Gloucester. This seems to show that there was a change of plan during the progress of the work, and that the apse was never completed. It is certain that there are no foundations in the places where the two eastern piers of the apse ought to have been; but it is stated in the "Vetusta Monumenta," vol. ii., that under the east aisle "is a crypt or charnel-house, now full of bones, called Purgatory, dug below the foundation of one of the pillars," which may account for the disappearance of these foundations. A lady-chapel is mentioned in a charter of the twelfth century, and is represented in the very curious original seal of the priory, engraved in "Archæologia," vol. xix., p. 49, which is evidently the original design for the church, and has a square east end. It is also stated in the "Vetusta Monumenta," vol. ii., published in 1789, that "here, till within a few years, were the twelve apostles or saints painted on the wall."

The triforium gallery was a large and important part of the edifice;

it was of the same width as the aisle below and nearly of the same height, with windows at the back, as in the cathedrals of Durham, Peterborough, and many other large Norman churches of the same period. Unfortunately, the stone vault which has saved the aisle below was not repeated above, and the wooden roof has been destroyed. Part of this triforium gallery has subsequently been taken possession of as private property and applied to various purposes, in total oblivion of the rule of *De solo ad cœlum*, which applies just as much to churches as to other buildings; and this was as completely a part of the sacred edifice as any other. The incumbrance still remains, in defiance also of the law of *Nullum tempus occurrit, aut Ecclesiæ, aut Regi*. The chambers which had been built out of it on the south side of the choir were destroyed by a fire in 1830, and have not been replaced. The eastern part is still part of the fringe warehouse and manufactory, and a schoolroom has been made out of part of the north side. The whole of this gallery ought to be restored to the church, of which it forms a part and a valuable feature.

Across the semicircular end of the choir a straight wall was introduced in the fifteenth century, where the modern reredos now is. A few feet eastward of this is a brick wall, with two arches recessed in the outer face of it, and a moulding introduced over them and small corbelling at the angles, in imitation of Early English work, but all executed in brick and plaster. This is probably of the time of Charles I., when the tower was rebuilt. The dark space between these two walls has long been called "Purgatory," because it was used as a bone-house. The wall above them has been rebuilt in the vilest modern brickwork, with windows of the "glorious Georgian era" (as our grandmothers called it), but the jambs of the Perpendicular windows have been suffered to remain.

The history of this church and of the religious community which possessed it has been given so fully and in such minute detail by Mr. Hugo that there is no need of my occupying your time with many remarks on this part of the subject. The founder was Rahere,* who, it is said, had led a sinful life in his youth, but had repented of it; and to prove his new-born piety and zeal, according to the fashion of his age, he made a pilgrimage to Rome to visit the spot where the Apostles St. Peter and St. Paul are said to have been martyred. On his way home another Apostle, St. Bartholomew, appeared to him in a dream, and directed him, in expiation of his sins, to found a priory of canons of the Order of St. Augustine, and a hospital† in

* See note at the end of this lecture.

† The MS. in the British Museum runs thus: "This treatise shall express the wonderful, and of celestial counsel, gracious foundation of our holy place, called the Priory of St. Bartholomew in Smithfield, and of the Hospital of old time belonging to the same."

some swampy meadows in the neighbourhood of London called Smethefelde, then the place of public execution and of great shows.*

The hospital, which was originally only an adjunct to the priory, is now a great hospital, but it has become so from retaining its endowments from Henry VIII. and Edward VI., and being placed under the care and management of the Lord Mayor and London authorities, and much increased by them and the public. The priory, which formed part of the same establishment, was unfortunately sold by Henry VIII. for a thousand pounds and abolished, instead of being converted into an establishment of surgeons and nurses for the hospital, as it might have been with great advantage.

The buildings of the priory, having by this gross abuse of power become private property, were gradually destroyed, as we have seen.†

The church is said to have been founded in 1123, in the time of King Henry I., Pope Calixtus II., William (Corbell or Corboyle), Archbishop of Canterbury, and Richard (of Beauvais), Bishop of London, who consecrated the eastern part and shortly afterwards the cemetery.‡ Three Greeks of noble family, probably merchants from Byzantium, or possibly monks, as they are said to have been in search of the relics of saints, are also said to have visited the spot, and, prostrating themselves on the ground, worshipped God, and prophesied the future importance of this hospital. The remarkable circumstance of the presence of these Greek princes at the foundation of this English hospital and priory opens a wide field for probable conjectures.

Some persons fancy that Byzantine influence may be traced in the slightly domical vaults of the aisles, and the horseshoe arches which separate them; but they appear to me to be of the usual Anglo-Norman character. These are the earliest parts of the building, and may safely be assigned to the date of the original fabric, between the foundation in 1103 (?) or 1123 (?), and the granting of the royal charter in 1133, when Rahere himself had become the first prior of his new foundation. During the first few years it is probable that

* In Smithfield the Lord Mayor Walworth afterwards earned the dagger in the city shield.

† It was the custom in the Middle Ages to denounce a special curse upon all those who should hereafter apply to private use property that had once been consecrated and set apart to the glory of God and the use of His Church. This curse was that *the eldest son* of the holder of such consecrated property should never arrive at years of maturity, or succeed to his father's property. There are persons who believe that this peculiar curse still attaches to the families who have grown rich on the spoils of the Church, and some curious instances were collected by Sir Henry Spelman. His work was republished a few years since with additional examples brought down to our own day. I am not aware whether the family of Sir Richard Rich was one of these; nor whether the present owners of the property in St. Bartholomew's Close have experienced this effect.

‡ Respecting the exact date, see note at the end of this lecture. There is some contradiction in the authorities as to the exact year.

the choir had been completed and opened for service, and some of the domestic buildings had been completed sufficiently for the canons to be able to reside there, though they would probably be incomplete. The nave would be left to a subsequent period, when funds were available for that purpose. It does not appear to have been built until the thirteenth century, or at least not finished, as the beautiful entrance doorway is clearly of that period; and there are remains of some fine Early English work in the fragment of the south aisle of the nave which remains, sufficient to indicate that there was a lofty Early English nave.

The triforium arcade, or blind-story, of the choir is somewhat later in character than the aisles, but belongs to the original work; there is not more than ten years' difference in style between them. The roof has been destroyed. The clear-story has been so much altered that it may almost be said to be destroyed. It seems to have been originally Early English, as shown by the passage in the thickness of the walls passing across the sill of each window, which was only stopped up about thirty years ago. The arches of this passage may still be seen, of that peculiar form now called by the appropriate name of the shouldered arch, being exactly of the form of a man's shoulders with his head cut off. It is not strictly an arch at all, but a flat lintel carried on corbels; still, the name is one easily remembered, and therefore useful. This peculiar form is common in the thirteenth and fourteenth centuries, rare in the twelfth, and scarcely met with at all in the fifteenth. These windows have been altered in the fifteenth century; the arch-mouldings and dripstone belong to that period, but the jambs with the passage through them must be earlier. There never could have been a vault over the central space, nor was one intended or likely at that period. The builders did not arrive at sufficient skill or courage to carry a vault over so wide a space until after the middle of the twelfth century. Had a vault been intended at a later time, buttresses to carry it would have been provided.

The central tower was not square, the arches across the choir and nave being wider than the others and round-headed; those of the two transepts are narrower and are pointed. The same arrangement occurs in Christ Church Cathedral, Oxford, and other churches of the period of transition, about 1180; the mouldings also agree with that character, showing that the choir only was finished in the first instance, the transepts, the tower, and the nave following in order as funds came in. The central tower must have been altered, if not rebuilt, in the fifteenth century, as the corbels of the arch of the north transept have been inserted, or reworked with Perpendicular mouldings. The richly-ornamented arched panels at the angles of the tower of transition Norman work are merely ornamental to fill up the space left void by the spandrels, and they are of the same age as

the small sunk panels filled with Early English foliage by the side of them. Whether the choir was originally separated by a solid wall at the west end or not is doubtful; but that was a common arrangement in monastic churches, as Mr. Freeman has shown.* The choir of the monks was often quite independent of the nave for the parishioners. It is expressly stated in the grant of Henry VIII. that the parishioners always "had their parish church, and enough remained," etc.† St. Bartholomew the Less was the chapel to the hospital, and served by a canon from the priory. Such a parochial chapel was usually by the side of the entrance gatehouse of an abbey, as at Peterborough, Malling, Abingdon, and many others.

The one bay of the nave which remains is valuable to us in several ways. It appears to have been the only bay that was built in the Norman period, in order to support the central tower now destroyed, and the work was then carried on in the Early English style of the thirteenth century. Of this period the two clear-story windows have been fortunately preserved, as models from which to restore the others. They are rather late in the Early English style, each of two lights, with a circle in the head belonging to the best period of the art, and the tooth-moulding is used as a stringcourse under them.

The present tower, I need hardly say, is of brick, of the time of Charles I., with some old materials used up in it.‡ The date of 1628 is given in the inscription. The old central tower of "stone and wood"—that is, of stone with a wooden roof—was taken down at that time, and the present tower built on the one bay that remains of the south aisle of the nave. It is so hideous that I think it must have been altered in the Georgian era; nothing so hideous as this was likely to be built in the time of Charles I., when good taste had not entirely died out.

The tomb in memory of the founder, on the north side of the altar, is part of a chantry chapel of the time of Richard II., which occupied part of the north aisle behind the early Perpendicular screen in which this tomb is inserted. This was the chantry of Roger de Walden, Bishop of London, who died in 1406.§

* *Gentleman's Magazine*, July, 1860, p. 66 *et seq.*

† Stow makes a distinction between the old parish church [the nave] which was pulled down and the choir which was granted in its place ("Survey," p. 421).

‡ The "steeple" was pulled down to its very foundation in 1628, "and a new one rebuilded of brick and freestone, and very richly and fairly finished. Also the east aisle and some other parts very defective, were repaired and beautified at the cost and charges of the parishioners. The charge of this year, 1633, amounting to £698 and upwards. Richard Glover, Richard Toppin, churchwardens" (Stow's "Survey," p. 238).

§ "Upon his monument this epitaph was inlaid in brass: 'Hic jacet Rogerus de Walden, Episcopus Londinensis, qui, cum in utraque fortunâ plurimum laboravit, ex hac vita migravit 2 die Novem., Ann. Dom. 1406.

"'Vir, cultor verus Domini, jacet intra Rogerus
Walden, fortuna cui nunquam steterat una.

On the opposite side of the choir is an oriel window projecting from the triforium, with the well-known rebus of Prior Bolton (a bolt in a tun) carved in front of it. This must have been the front of a seat made in the triforium, like the royal seat of the time of Henry VIII. in the choir of St. George's Chapel, Windsor, and had a communication with the prior's house behind it. The founder's tomb has also been attributed to Prior Bolton, but the work is quite different from his oriel, and considerably earlier.

W. Chappell, Esq., F.S.A., has favoured me with the following interesting note respecting Rahere, the founder of the priory, and the real date of foundation:

Among the companions of Hereward who defended the Isle of Ely against William the Conqueror in 1070 were four "præclarissimi milites" named Ulric. They were distinguished as Ulric the White, Ulric the Black, Ulric surnamed "Gruga" (from some kind of beast), and the fourth, in whom we are more particularly interested, called "Rahere," or the Heron. The reasons for two of the surnames are given in the "De Gestis Herwardi." That of Rahere arose from an adventure at the bridge of "Wrokesham," where he rescued four innocent persons from Norman executioners, who, at first sight, had supposed him to be only a heron.* As Rahere succeeded in "frightening the guards" before he attacked them, we may assume that he was not merely disguised, as was usual in Anglo-Saxon strategy, but had some additional contrivance to terrify Norman soldiers. Was this Rahere the "man of singular and pleasant wit" who afterwards founded the priory and hospital of St. Bartholomew in Smithfield? Authorities differ as to the date of the foundation. Stow gives it as "1102, in the third year of the reign of Henry the First," and the frequently quoted "Liber fundationis ecclesiæ et prioratus S. Bartholomæi" (Cotton MSS., Vesp. B. ix.) as 1123; yet this latter authority adds, "when Henry the First was 30 years of age, and about the third year of his reign," thereby contradicting its previous date, and so far agreeing with Stow. The editors of Dugdale's "Monasticon" (Cayley, Bandinel, and Ellis) regret not having

Nunc requiem tumuli Deus omnipotens dedit illi,
Gaudet et in cœlis, plaudet ubi quisque fidelis.'"
(Weever, "Fun. Mon.," p. 434.)

This Bishop was Archbishop of Canterbury, but was superseded by Arundel, Henry IV.'s Archbishop; the latter, with more than usual liberality, obtained after a short time the bishopric of London for his rival Walden.

* "Et istius socius fuit quidam Uulricus Rahere, vel Ardea, inde sic cognominatus quoniam ad pontem de Wrokesham quadam vice erat, ubi adducti sunt 4 fratres, innocenter damnati ut crucifigerentur: carnificibus perterritis quod dicebant eum esse ardeam, ad invicem illudentes illum; pro quo enim innocentes viriliter erepti sunt, et inimici eorum nonnulli occisi" ("De Gestis Herwardi Saxonis," c. 19). Bosworth's Anglo-Saxon Dictionary gives "*Hragra*, a heron."

"been so fortunate as to meet with a register of St. Bartholomew's priory," and quote this manuscript without comment upon the discrepancy in the dates. The article is not written with their usual care, for they say "Rahere is supposed to have lived till 1213," yet the manuscript states that he died in 1143, and that about a year after he was succeeded in the priory by Thomas, Canon of St. Osyth. Malcolm* quotes the manuscript in his "Londinium Redivivum" as a "beautifully poetic legend," but without naming its age. The Latin original is of the fifteenth century, and the translation of still later date. No earlier writings are therein cited. The sole authority is tradition ("sicut accepimus a senioribus nostris"), and the object of the manuscript seems to have been rather to give an account of dreams, and of miraculous appearances and cures, than of mere mundane history.

If Stow's dates be correct (and we may suppose that he had some better authority than these monkish legends), there is great probability that Rahere the defender of Ely and Rahere the founder of St. Bartholomew's are one and the same person. Surnames were not hereditary in those days, and it is not very probable that this peculiar name should have been given to another. Supposing, then, that Rahere was twenty-eight years of age when in Ely, he would have been sixty when he founded the hospital, and might well have lived twenty or twenty-five years longer. Both accounts make him to have been a man of very cheerful disposition, and, according to the old song, "the merry heart lives long-a." Perhaps, after all, 1123 was the date of the completion, and not of the foundation, of the priory.

The following is Stow's account in his "Annales of England," under the year 1102 (edit. 1592, pp. 186, 187):

"This yeere the Priorie and hospital of S. Bartholomew in Smithfield was begun to be founded by Rahere (a man of singular and pleasant wit, and therefore of many called the King's jester and minstrel) in a place which before had ben a marish ground, a common laistaw of al ordure and filth, and the place where felons and other trangressors were executed. This Rahere joyned unto him a certain old man named Alfune, that had (not long before) builded the parish Church of S. Giles nigh a gate of the citie of London, then called Creeples gate. This man he used as a counseller and companion in his building of the Church and Hospitall, and the one of them, to wit Rahere, became the first Prior of that Priorie, and the other, to wit Alfune, became hospitaller or proctor for the poore, and went himselfe dayly to the shambles, and other markets, where he begged the charitie of devout people for their reliefe, promising to the

* Malcolm makes a new King of England, "William Rothy." The manuscript has "William Nothy," a curious translation of *Willielmi nothi*—"William the bastard."

liberall givers (alleadging testimonies of holy Scripture) reward at the hands of God."

With respect to the date, it should be observed that such a building at that period would probably be quite twenty years in building, and the two dates may be those of the first foundation and of the consecration of the choir ("ecclesia") when completed. The earlier date is more consistent with the architectural character, which follows immediately on that of the White Tower, whereas by 1123 we might expect more progress to have been made, as we find at Durham, Winchester, and other places. On the other hand, the names of the prelates living at the time will only agree with that year. Calixtus II. was Pope from 1119-1124. There was no William, Archbishop of Canterbury, in the twelfth century excepting William Corboil, 1122-1136; and Richard of Beauvais was Bishop of London only from 1108-1127. The probable explanation of the difficulty is that the choir was consecrated in 1123, and the other buildings not completed until 1133, the date of the Charter, but the work may have been begun as early as 1103. J. H. PARKER.

[1863, *Part II., pp.* 623-624.]

Since my lecture on St. Bartholomew's Church was written (which appeared in your pages last month), my attention has been called to the engraving of the original seal of the priory in vol. xix. of "Archæologia," which I had overlooked; and as it affords strong corroborative evidence of what I had previously said, I will thank you to insert the enclosed copy of it in your next number with my remarks upon it. J. H. PARKER, F.S.A.

The original seal of the priory, which is work of the twelfth century, has on the reverse a view of the church, evidently taken from the original design, whether that was ever carried out or not; and this affords strong corroborative evidence of what has been said in this lecture. It represents the south side of the church, and it is evident that there was no external apse, and that there was a lady-chapel, which is lower than the rest of the church. The central tower is also shown, with a smaller tower at each end, which must mean that there was one at each corner, only in this elevation those behind the church are not shown. This plan of having five towers, one at each corner and the fifth in the centre, was a common one at this period in France and other foreign countries, but we have few examples of it in England. The towers had conical roofs with projecting eaves, and from the great projection of these the covering seems to have been of thatch, which may account for their total destruction. The existence of these towers will also account for the singular arrangement of the arches or arch-ribs at the east end of the

aisles, though the numerous alterations in modern times render it difficult to trace the foundations of these towers distinctly.

[1790, *Part I.*, *p.* 9.]

The annexed view (Plate I.) is supposed to have been the Priory Hall. It led from the chapel to the cloisters, and to the refectory or dining-room (over the cloisters). On another side it led to the oratory, and is now the principal remain of that once extensive priory, the wall of which extended round the present bounds of the parish. Prior Bolton repaired this priory, and new-built the manor of Canonbury at Islington, which belonged to the canons of this house; and his device, which was a bolt through a tun,* remains to this day in several places in the garden wall, as also in the priory church, and several houses in St. Bartholomew's parish. Henry I. granted to Raherus and the canons of this house a charter, dated 1133, with great privileges; among the rest, a fair at Bartholomew-tide for three days—viz., on the eve, day, and morrow of the feast of St. Bartholomew. This priory, on the surrender in 30 Henry VIII., was valued at £653 15s. per annum, and was granted, in 36 Henry VIII., to Sir Richard Rich, and the manor now belongs to Lord Kensington. P.

[1767, *p.* 502.]

Give me leave to recommend to your notice an ancient monument in the parish church of St. Bartholomew the Great, which, to the best of my knowledge, has never yet been copied by any of our antiquarians. The monument I mean is that of Raherus, or, as he is sometimes styled, Rahere, founder of the priory of St. Bartholomew, and the first prior. The monument is perhaps one of the most perfect remains of antiquity now in Britain, and may be considered as a model, or specimen, of the architecture of those early times. It is placed on the north side of the chancel, in the church of St. Bartholomew the Great, and has lately been repaired; but by the ignorance of the artist or his employers the arms of England quartered with France have been added, though that distinction did not take place till many years after the date of this monument. The person you employ to make the drawing may avoid this absurdity. J. S.

On examining the monument recommended by our correspondent it was found in every respect to answer his description of it, and we doubt not but the print here given of it will be generally pleasing to our readers. The effigy lies upon a raised tomb, arched and canopied after the manner of those ancient times. On each side of

* See *Gentleman's Magazine*, vol. xxviii., pp. 339, 492, 805.

him are two friars, or chantry priests, holding two large books in the attitude of praying for his soul. At his feet is placed an angel holding a shield, on which is depicted the ancient arms of England. The whole as represented in the plate.

On consulting Stow's "Survey of London," we find a very particular account of this ancient priory, and particular mention is there made of this Rahere, whom Stow calls "a pleasant-witted gentleman, and therefore, in his time, the king's minstrel." But the most remarkable passage in this account is that cited from Matthew Paris, concerning a visitation of the priory by Boniface, Archbishop of Canterbury. The words are these:

"Boniface, Archbishop of Canterbury, in visitation, came to this priory, where, being received with procession in the most solemn wise, he said, That he passed not upon the honour, but came to visit them. To whom the canons answered, that they having a learned bishop, ought not, in contempt of him, to be visited by another. Which answer so much offended the Archbishop that he forthwith fell on the sub-prior, and smote him on the face, saying, 'Indeed! indeed! doth it become you English traytors so to answer to me?' Thus raging with oaths not to be recited, he rent in pieces the rich cope of the sub-prior, and trod it under his feet, and thrust him against a pillar of the chancel with such spiritual violence that he had almost killed him. But the canons seeing their sub-prior thus almost slain, came and plucked off the Archbishop with such violence that they overthrew him backward, whereby they might see that he was armed and prepared to fight. The Archbishop's men, seeing their master down, being all strangers and their master's countrymen, born at Provence, fell upon the canons, beat them, tare them, and trode them under foot. At length, the canons getting away, as well as they could, ran bloody and miry, rent and torn, to the Bp. of London, to complain, who bade them go to the king, at Westminster; the king would neither hear nor see them, so they returned without redress. In the mean season, the whole city was in an uproar, and ready to have rung the common bell, and to have hewed the archbishop into small pieces, who was secretly crept to Lambbith, where they sought him, and not knowing him by sight, said to themselves, 'Where is this ruffian, that cruel smiter? he is no winner of souls, but an exacter of money, whom neither God, nor any lawful or free election did bring to this promotion! But the king did unlawfully intrude him, being unlearned, a stranger born, and having a wife.' But the archbishop conveighed himself over, and went to the king with a great complaint against the canons, whereas himself was guilty."

What followed upon this commotion, or how it ended, is not related; neither is the issue of the contest between the city and the priory in King Edward's time, concerning the toll of Bartholomew

Fair, a part of which was claimed by both parties, and left to the Barons of the Exchequer to be decided.

St. Benet Fink.

[1840, *Part I., pp.* 463-464.]

The church of St. Benedict, corrupted into Benet, has the affix of Fink joined to it to distinguish it from several churches in the Metropolis dedicated to that great patron of monachism. This is derived from an early benefactor to the church, Robert Fink, whose name, softened into Finch, is retained in the adjoining lane.

This church was surrounded by encumbrances. A portion only of the square tower was visible above the surrounding houses, and the north side, the only part seen from the street, was partly hid by a large dwelling-house, and further disfigured by a watch-house, built with peculiar taste against its walls. Few persons casually passing this church would regard it with any particular notice; so little was seen, and so apparently irregular was the edifice, that they would scarcely think it worth their while to bestow more than a passing glance. On taking down the adjacent buildings, the church stood out in so bold a point of view that no one, except those who had critically examined the structure, could suppose it possessed so much merit as it really does.

The plan of the church is uncommon and very effective. The external walls form a decagon; in the interior a peristyle of columns, disposed in an oval plan, make the church into a nave, with a surrounding aisle, the central portion being covered with a dome, which had formerly a lantern on its apex. The tower is built against the western face of the decagon, and the lower story forms an open porch, covering the entrance to the church and churchyard. This tower, with the exception of its eastern wall, is quite free of the church, and rises from the ground independent of the main edifice, which, in consequence of its plan, recedes from the tower. This is the only instance in London of a similar arrangement; yet it is so good that the plan of the edifice might form a standard for church architects. The tower is of no great altitude (110 feet), but the proportions are excellent. It rises square and unbroken from the base to the parapet, where an oval window in each face breaks the cornice that finishes the elevation, and which, in consequence, sweeps over the head of these windows. A dome rises above the tower, crowned with a square lantern, open in each face, and finished with a low spire, ending in a ball and cross. The arch of entrance, which is on the north side, has a bold and handsome frontispiece, recessed in the manner of a niche.

Viewing the tower and church from the open space in the front, the boldness of the design and the harmony of the parts will be

apparent to every spectator. The graceful termination of the tower by its gradual and well-turned dome, leading by progressive steps to the cross at the apex, forms a correct and excellent finish to the square design, and gives to the entire structure that artificial height which the architects of our fine old steeples knew so well how to create in their designs. The eye, descending from the summit of the tower, catches the side walls of the church and the oval dome behind; and here it will be seen how admirably the architect has preserved the leading feature of his design, which is a dome, throughout the whole of his composition. The loss of the tower will prove an irreparable injury to the church, which, denuded of this appropriate appendage, will appear mean and insignificant, and will, in all probability, at no very distant period, receive a similar fate from the hands of some future band of improvers.

The backs of the houses in Sweeting's Rents, taken down for the improvements, abutted on the burying-ground attached to this church. These houses were partly built over the churchyard, being sustained on pillars, forming a kind of walk or cloister on one side of the open space constituting the burial-ground. This mode of building will explain the meaning of cloisters, which are so often mentioned by Stow as appertaining to the parish churches of London, as well as the term "jetty," so often met with in deeds and other documents relating to the city in its former state. The present modern colonnade has superseded the ancient cloisters with their superincumbent apartments; and the jetties, though in modern times laid into and forming part of the adjacent houses, are, in fact, held under distinct tenures. E. I. C.

[1836, *Part I., pp.* 256-259.]

This church is situated in Broad Street Ward, on the south side of Threadneedle Street, nearly opposite to the entrance to Old Broad Street. It is dedicated to St. Benedict, and received its distinguishing appellative from one Robert Fink the elder, who at some remote period had rebuilt the church, having had his dwelling in the great and principal house on the west side of Fink Lane (now corrupted into Finch). This edifice having been destroyed, like many others, by the Great Fire of 1666, a new church was projected, towards the erection of which, in 1670, the parish were indebted to the great liberality of George Holman, Esq., an enlightened Roman Catholic, for the munificent gift of £1,000, for which the parish entitled him "to two pews and a vault to him and his heirs for ever." The first stone of the present building was accordingly laid by Thomas Stonyear,* son of William Stonyear, the parish clerk, by order of

* It seems not to have been an uncommon practice for youth and innocence thus to lay the foundation of a structure destined for our spiritual advancement, as Evelyn, in his "Memoirs," under the year 1627, speaking of the new church

Lieutenant-Colonel John Steventon, common councilman (a person of great consideration in the parish), in the presence of him and others of the leading parishioners, on Thursday, December 1, 1670, and completed, from the designs of Sir Christopher Wren, in the year 1673, at the expense of £4,129 16s. 10d.*

Monumental Inscriptions.

A tablet in the south aisle to the memory of Richard Causton, Esq., 1818, aged 86; Eliza-Dorcas, his wife, 1817, aged 70; Joseph Causton Knight, their grandchild, 1805, aged 3 years. On a stone on the floor of the same aisle: Mary Hardwick, 1749, aged 55; Thos. Hardwick, 1773, aged 76, and six of their children. On another: "Monumentum Georgij Holman, Ar. 1597; Restauratum 1673. The family vault of Henry Blaxland, Esq., purchased of the parish 1816."

On the wall of the chancel, a marble monument to the memory of Henry Blaxland, Esq., common councilman, for twenty-four years deputy of the ward of Broad Street, died May 11, 1816, aged 67; also, his son George, who died October 12, 1814, aged 28 years; and the monument of Mr. Timothy Helmsley, citizen and mercer of London (eldest son of Mr. Thomas Helmsley, Alderman of Leicester), an old inhabitant of this parish, and a common councilman above twenty years, died January 29, 1765, aged 72; also Mrs. Catharine Muskett, widow (his sister), who died April 2, 1756, aged 56. (Arms: Helmsley, sa. three bars ar. in chief a lion passant of the last.) Beneath the above a small tablet to the memory of the Rev. George William Blathwayt, late Rector of Dyrham, co. Gloucester, and Langridge, co. Somerset, who died April 9, 1806, aged 47. (Arms on hatchment: Blathwayt, ar. on a chief vert, three crescents of the field; impaling, or, on a chief sa. three escallops of the first. Graham? Crest: An eagle volant proper, with this motto: *Alis nutrior.*) On a handsome monument, adorned with pilasters, etc.: In memory of Dr. Theodore Waterland,† minister of this parish, who died March 18, 1764, aged 83; and of Mary, his wife, who

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at South Malling, near Lewes, Sussex, says: "I layd one of the first stones at the building of the Church," he being at the time only seven years of age.

* Allen's "History of London." October 31, 1673, the sum of £12 was paid for the paintings of Moses and Aaron, for the altar-piece. In the tower of the church are two bells independent of the saint's bell.

† Brother to the Rev. Daniel Waterland, D.D. Admitted at Clare Hall, May, 1699; B.A. 1702; Fellow of Clare Hall, March, 1705-1706; M.A. 1706; vacated his Fellowship January, 1713-1714, on being elected Fellow of Magdalen, and successively held the offices of Dean, President, and Bursar till 1742. In 1720 he was presented to the Rectory of Stanton in Cambridgeshire, and towards the latter end of 1731 to the Rectory of St. Bennet's Fink, London, either through the interest of his brother, or by gift of Magdalen College (Bishop of Landaff's "Life and Works of Dr. Daniel Waterland," 8vo., 1823).

died April 11, 1753, aged 60. (Arms: Azure, ten cinquefoils or, Waterland; impaling, per fesse sable—or azure—and or, a pale and three lions rampant counterchanged two and one, Whittle or Whethill? quarterly with gu. an annulet or, within a border azure, charged with eight estoiles of the second, for White?) On an adjoining tablet: Thomas Townsend, Esq., died June 6, 1791, aged 41, and Susannah his wife, September 4, 1810, aged 57. Above their hatchment: Azure, a chevron ermine between three escallops argent, Townsend; impaling, azure, three demi-lions argent, gutté-de-sang, Newenham.

On the floor of the chancel: Nathaniel Castleton, Esq., June 10, 1714, aged 78; Nathaniel Castleton, Esq., November 30, 1782, aged 66. (Arms: Castleton, . . . on a bend . . . three adders nowed. . . . Crest: A dragon's head and wings expanded. . . .)

On the floor of the north aisle: Stephen Daubuz, Esq., June 23, 1746, aged 66; and Elizabeth, his wife, July 27, 1752, aged 67. (Arms: A chevron . . . between three acorns slipped and pendant . . . Daubuz; impaling . . . three chevronels . . . between as many mullets. . . . Crest: A griffin's head between two wings. . . .)

In the churchyard, against the wall at the west end of the vestry, is a stone erected by the parish to the memory of Mr. John Emmett, clerk of this parish upwards of forty years, who died September 19, 1789, aged 84. Against the south wall: Mr. James Elworthy, 1807; Elizabeth, his wife, 1794; Mrs. Elizabeth Cranch Cox, their daughter, 1820, and four of her children; John and Elizabeth Macdonald, 1798; John Blackburne, Esq., late commander of the ship *Fox*, E.I.C., born at Sneaton, in Yorkshire, died at London, February 29, 1798, aged 40.

Benefactors to this Parish.

1597. Mrs. Margaret Dane (Donne in Stow), yearly, at Christmas, payable by the Ironmongers' Company, 3s.

Ambrose Bennet, Esq., to the poor per annum for ever, £9.

Mr. John Shield, to be distributed yearly on St. Thomas's Day, payable by the Cooks' Company, £2.

1617. Mr. John Woodward, for bread every Sabbath Day, £100.

1664. Mrs. Anne Thriscross, widow* of Mr. Francis Thriscross,† citizen and clothworker, by her will, dated November 24, 1664, proved in 1666, £100.‡ The interest thereof to apprentice poor children born in this parish.

* March 6, 1667, Mrs. Anne Thriscross, widow, buried in the church, out of St. Giles's, Cripplegate (Parish Register).

† December 20, 1665, buried Mr. Francis Thriscross, clothworker (*ibid.*).

‡ Two houses in George Alley, Shoe Lane, were purchased with her donation, yielding a rent of £11 per annum.

Sir John Allen's gift, payable by the Mercers' Company yearly, 9s.

Alderman Stiles and Lambrick's gift, after every sixteen years, payable by the Grocers' Company, 20s.

Edward Bovey (or Boovie), to the poor, £100; and for binding boys apprentice, £200.

1708.* Mrs. Sarah Gregory bequeathed to this parish £100, to be distributed among the poor; also £400 for the purchase of an organ, and part of a messuage towards maintaining the playing thereof.†

1722. James Colebrook, to the poor, £50.

1722. James Ruck, to the poor, £10.

1757. Dr. Waterland, towards repairs of the church, £100.

Mr. Timothy Helmsley, £10 10s.

Mr. Deputy Kent, £10 10s.

1758. Mr. John Alexander, £10 10s.

1783. Mrs. Elizabeth Holmes, in 3 per cent. Consols, annually, £200.

1810. Thomas Townsend, Esq., and Mrs. Susannah Townsend, his widow, payable by the Merchant Taylors' Company, £7 10s.

List of Plate for the Service of the Holy Communion.

Two silver flagons, with the arms of Holman: Vert, a chevron between three pheons argent.‡ Crest: A greyhound's head . . . and thus inscribed:

"George Holman, Esq., gave one thousand pounds to the parish of St. Benet Fincke, for the ornaments of the church, whereof these flaggons are for the use of the communicants.§

SYLVANUS MORGAN, } Church-
HENRY MEDLICOTT, } wardens.'

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* From an inscription in front of the organ (arms in a lozenge: or, two bars and in chief a lion passant azure, Gregory; impaling Steventon, gules, a fess between three stags' heads cabossed argent). A former inscription stated her to have been born in this parish, and from the foregoing arms she was very probably a daughter of the Lieutenant-Colonel John Steventon here mentioned. Her will bears date May 24, 1708, in which she is described as late of Islington, widow.

† Being one undivided fourth of four houses in Great and Little Queen Street, Lincoln's Inn Fields, yielding a rent of £12 per annum.

‡ Not or, as in some authorities. These arms are also set up in the altar window within a rich compartment of stained glass, date "M.D.C.XCV. George Holman, esq., deceased 1703" (Hatton's "View of London," edit. 1708).

§ The date is omitted on the flagons. These persons served the office of churchwardens in the year 1676. The churchwardens at the time of my making these notes intended it to be added, which I have no doubt has been done. In this Sylvanus Morgan will at once be recognised the "pragmatical person" of Anthony Wood, a fanciful writer upon the science of heraldry, author of "The Sphere of Gentry," fol., 1660. He resided in Threadneedle Street, as, in the minutes of the vestry proceedings, his back premises are described as being in

An antique silver-gilt covered tankard or can of a small size, bearing the initials $\frac{T}{MR}$, without date or inscription; but the following is elicited from the parish books:

"19th April 1688. Lieut.-Col. John Steventon did present one silver-gilt can, weighing 21 oz. 7d. weight, marked $\frac{T}{MR}$, the gift of Michael Totty and Rebekah his wiff, to y^e^ parish of S^t^. Benet Finck, for y^e^ use of the Holy Sacrament, in remembrance of theire two daughters, Rebeckah and Elizabeth, both buried in this parish, on the 4th September, in the year one thousand six hundred and sixty-five."

A silver salver, the gift of Robert and Rebeckah Stamper, 1695.
Two large silver cups with covers, with the initials of the parish.
A gold spoon, with the parochial initials.
Two silver dishes, weight 27 oz. 7 dwts., value £20, the gift of Dr. Waterland, minister of this parish, 1760.

The living of St. Benet's Fink is a perpetual curacy, in the presentation of the Dean and Chapter of Windsor, though formerly a rectory. The incumbents, as well as I have been able to collect, were: Rev. George Evans, died 1725; Rev. Thomas Goddard (Canon of Windsor), died 1731; Rev. Theodore Waterland, D.D., died 1764; Rev. Dr. Lowe, died 1769; Rev. Dr. Wilmot, died 1772; Rev. Dr. Robert James Sumner, died 1772; Rev. John Bostock, M.A., died October 27, 1817; succeeded by the Rev. Robert Charles Ashfield, M.A., the present incumbent.

Lecturers.

Rev. Mr. Allison (in Stow), 1720; Rev. Mr. Morrison, 1732; Rev. Mr. Kippax, resigned in 1764; Rev. Mr. Batwell, resigned on account of preferment abroad, 1773; Rev. Mr. Waring, resigned in 1791; Rev. Mr. Blenkarne, resigned 1797; Rev. Richard Wilson, resigned 1808; Rev. Matthew Wilson, resigned 1816; Rev. David Rouell, elected 1816, the present lecturer.

Present curate, Rev. John Bathurst Deane, M.A., F.S.A., one of the masters of Merchant Taylors' School. H. G.

Sweeting's Alley, which took its name from one Sweeting about 1670. Sylvanus seems to have gone through all the degrees of parochial honour, and to have been a very constant attendant at all the parish meetings. He died at the good age of seventy-three, on March 27, 1693, and was buried in the adjoining church of St. Bartholomew, behind the Exchange (*vide Gentleman's Magazine*, May, 1796).

St. Bennet's, Gracechurch Street.

[1757, *p.* 320.]

The Charges of an Arrest in the Fourth and Fifth Years of Philip and Mary, anno 1557. *Extracted from the Churchwardens' Account in the Parish Book of St. Bennet's, Gracechurch.*

The Charges for the Arresting of (*Moore*) *for the Debt of James Banyster, Deceased, the 7th Day of June, Anno Dom.* 1558.

	s.	*d.*
Item, pay'd for entreng the action	0	4
Item, pay'd to Castell the serjeant	1	0
Item, pay'd the attorney's fees	1	8
Item, pay'd to the judge, and other things ...	1	0
Item, pay'd to one that ran from Yelde Hall for the obligation	0	2
Item, pay'd to Norden the attourney, for calling on the matter the 24th daye of June	0	4
Item, pay'd for the coppye of the pleye that Moore put in that shulde not pay the money ...	0	9
Item, pay'd to Mr. Owen, man of law, for his counsel in the matter	3	4
Item, pay'd to Norden, for calling the matter on agayne	0	4
Item, pay'd to Mr. Pyckering, clerk of the papers, for serche for the obligation and execution of it, the 28th day of Julye, 1558	0	4
Total	9	3

	s.	*d.*
In the same account, pay'd for a quart of wine and beer	0	7
Pay'd for a pound of candles for the church on Twelfth Day	0	3
Paid for two sacks of coals to serve the church at Easter	1	6

St. Bride's.

[1825, *Part I., pp.* 17-20.]

In consequence of the calamitous fire which happened in Fleet Street on November 14 (see *Gentleman's Magazine*, 1824, part ii., p. 462), an opportunity was afforded to the thousands daily passing that crowded thoroughfare of viewing the spire of St. Bride's Church —that most beautiful specimen of the skill of the great architect Sir Christopher Wren. A suggestion given by a correspondent in the

new *Times* newspaper, of purchasing the ground left vacant by the fire for the purpose of leaving open the view of the church, met with spontaneous and earnest offers of support. This induced several gentlemen in the neighbourhood to apply themselves seriously to the business; and the result was a meeting at the London Tavern on Tuesday, January 4, at which the Lord Mayor took the chair.

The meeting was then addressed in suitable speeches by Thomas Wilson, Esq., M.P., W. Williams, Esq., M.P., the Chamberlain of London, Sir Peter Laurie, Messrs. Spottiswoode, Cutler, S. Dixon, Blades, Obbard, Galloway, Marriott, Slade, H. Butterworth, Poynder, etc., on moving and seconding the following resolutions:

1. That one of the strongest proofs of the high degree of advancement in a taste for the fine arts which the people of England have attained is to be found in that desire for the improvement and embellishment of the Metropolis, which so honourably distinguishes the present age.

2. That the view recently opened to the tower and spire of St. Bride's Church by the demolition of several houses in Fleet Street, which had obscured it from the public sight for upwards of a century, having clearly shown that this building may be made highly conducive to the beauty and ornament of the Metropolis, and particularly when the adjoining buildings are made to enter into architectural combination with it, as shown in the plan, it appears to this meeting very desirable that the view thus obtained should be preserved.

3. That this structure, which for proportion, symmetry, and grandeur of effect is not surpassed, if equalled, by any spire in this country, also possesses this strong claim upon the public attention—that it was designed by one of the most eminent architects England ever produced, Sir Christopher Wren.

4. That the carrying into effect the plan now proposed will in one instance, at least, rescue the national taste from the reflection so often cast on it by foreigners that, while the Metropolis of the British Empire contains public edifices which would not have been unworthy the proudest era of the arts, they are so completely concealed by the surrounding buildings that a view of them can scarcely be obtained.

5. That relying upon the encouragement usually given by the public to works of national ornament and utility a subscription be now opened, to which the public be respectfully invited to contribute.

The result of the meeting was of the most gratifying description. A committee was then appointed. Mr. Blades was requested to act as treasurer, and Mr. Atwood Smith as secretary.

The plan exhibited was the production of Mr. Papworth. Its principal feature is the opening of an avenue, with houses on both sides, in a suitable style of architecture, so as to appear to have been

erected with the church, and to combine picturesquely with the spire.

Heartily wishing success to this praiseworthy undertaking, we have selected as an embellishment to our present number a view of this celebrated spire (see Plate II.).

The present church was erected by Sir Christopher Wren, and completed about the year 1680, at an expense of £11,430, and additionally embellished in 1699.

The elevation of the west front (see Plate II.) will convey an accurate idea of the design and proportions of this spire. The base of the tower is carried up to a height of 60 feet, and crowned by a well-proportioned cornice; this supports a stylobate, or continued plinth, which sustains a cubical story of the Corinthian order (inclosing the belfry), having a large latticed window on each side flanked by pilasters and columns; these are covered by circular-headed pediments, a blocking course, and a balustrade. At the angles of the latter are ornamental vases of good proportions. Within the balustrade is a circular plinth, forming the base of the spire, which consists of a series of four stories of different orders, the two lowermost being Tuscan, the third Ionic, the fourth composite or Roman. Here vases are again judiciously introduced; and from the balls on the surmounting basement the obelisk springs that terminates this fine example of architectural science. Before the spire was struck by lightning in 1764, its height from the ground was 234 feet,* but on its reparation was reduced to 226 feet, which is still 24 feet higher than the Doric column called the Monument near London Bridge. There is no spire in the kingdom designed after the Roman orders that equals this in point of elevation; and except those of Salisbury, Norwich, and Lichfield Cathedrals, there is probably no one in the Pointed style that exceeds it in loftiness. That Sir Christopher Wren has not attained to the towering grandeur, the elegant fancy, and the exuberant richness of the Pointed style, will be readily admitted, for the inimitable graces of that style cannot be reached by invention from other orders so dissimilar to itself, and in their principles so utterly at variance with steeple-like erections. He deserves, however, our every praise, as well for the boldness of his conceptions as for the scientific skill by which he has carried them into effect. Considered as a whole, there is probably no other spire than that of Bow Church which he ever designed deserving of greater commendation.

The external design of this church is plain and uniform. The north and south sides are each pierced with three large semicircular-headed windows and two circular ones; there are also two doorways

* The upper part of the steeple of St. Bride's, then taken down, is commendably preserved entire on the premises of a mason in Old Street Road, near St. Agnes le Clare.

on each side, each surmounted by an angular pediment resting on trusses. A cornice surrounds the building at the distance of a few feet below the parapet.

On the west front are three square-headed and three circular windows, together with the principal entrance, which opens into the basement story of the steeple. The doorcase is of the Ionic order: it consists of a segment pediment and an entablature supported by a half-column on each side; a seraph and the words *Domus Dei* are sculptured on the keystone. Immediately within the entrance is a lofty semicircular arch; the soffite is ornamented with a double row of roses in enriched panels, and at the sides are small niches; a corresponding arch leads into the vestibule, and these, together with the intervening dome which springs from the great piers that support the steeple, form a well-proportioned and handsome porch, into which the light has been recently admitted from the tower by means of a glazed horizontal opening in the centre of the dome. The vestibule is separated from the choir by a glazed screen; at the sides, westward, are staircases to the galleries, and to the north and south are rich doorways of the composite order, forming the inner entrances from the burial-grounds.

The architectural arrangements and decorations of the interior of this edifice produce an extremely grand and powerful effect, and this will be heightened into magnificence whenever the superb picture from Rubens' "Descent from the Cross" shall be raised to its destined situation in the east window. Five noble arches on each side, springing from Doric columns, coupled and placed transversely, separate the nave from the aisles; these support a lofty attic, which is lit by elliptical windows, and has an arched ceiling. The columns in every duplication rise from one plinth and terminate in one impost. During the late repairs they were painted in imitation of porphyry, and the ornamental work of the arches was pleasingly varied by imitations of veined marbles. The keystones are sculptured with cherubim, and the soffites are enriched by an arrangement of roses within panels in bold relief; and in place of a plain arras, the archivaults have been altered to correspond. The pilasters supporting the galleries are painted to imitate Sienna marble. A large expanded flower, stuccoed, ornaments the middle of the ceiling, which is crossed by six arched ribs, terminating in shield-like brackets, with scroll borderings, and being enriched in their soffites by panelled roses. The aisles are plainly groined; the impost cornices from which the arches spring are supported by cherubs.

An altar-piece, designed by Mr. Dykes, the architect, occupies the whole of the recess of the east end, and consists principally of two stories of the Ionic order, crowned by an entablature and a circular pediment, the respective pilasters and compartments of which are very tastefully decorated in imitation of verd-antique porphyry,

Sienna and veined marbles, interspersed with and relieved by rich and massive gildings; large festoons, having the effect of solid gold, are introduced over the panels of the upper story. In the recessed division beneath the window, and which includes an enriched entablature, supported by two half and three quarter columns of the Corinthian order, gilt, are the tables of the Law, and on the panels on each side the Lord's Prayer and the Belief. The centre panel is embellished by a very effective, yet chastely coloured, picture by Willement of the descending dove, with the initials I.H.S. in resplendent stars. The soffite of the arch above the altar, and the large panelled roses which diversify it, correspond in decorative sumptuousness with the other parts. In the lower compartments of each of the side returns is a spacious niche painted in imitation of Sienna marble.

The area is well pewed, and on the north, south, and west sides are spacious galleries of wainscot. The pews are lined with a watered morine of a rich puce colour. In the west gallery is a large and excellent organ by Harris, resplendent with gilding and ornamented with mitres, a crown, statues of Fame, etc. In front of this gallery is a clock. Some bold carving and oaken wreaths and foliage embellish the pulpit, which is executed in a good style, and stands near the eastern extremity of the nave. At the west end on the south side is the font, which was preserved from the ruins of the old church, and consists of a basin of white marble on an ornamented shaft of black marble. The following inscription and arms are on it: "Deo et Ecclesiæ ex dono Henrici Hothersall, anno 1615. Azure, a lion rampant or, a crescent for difference, Hothersall; impaling gules, a chevron ermine, between three buckles or."

[1735, *p.* 680.]

A motion was made in the Court of Common Pleas, Westminster, upon a petition signed by 4,000 prisoners of the Fleet, that their bounds might be extended as far as St. Bride's Church for a place of worship. The consideration thereof was referred to a protho-notary, to report his opinion next term.

St. Botolph, Bishopsgate.

[1795, *Part II.*, *pp.* 749-750.]

Enclosed are several entries from the parish register of St. Botolph, Bishopsgate. E. H.

Christenings.

"1591. Robart, sonne of Sir John Wingfield, knight; and the Countess of Kent, the Earle of Essex, and the Earle of Ormond, godfathers, and the Lady Fitzwaters, godmother, bapt. 19 Julie."

"1592. Henry, sonne of Sir Horatio Paulavicino, knight; the Countisse of Shrosburie (the younge deputie) for the queen's majestie

being godmother, the lord treasurer and the Earle of Shrosbury godfathers, bapt. Aprill 25."

Burials.

"1627. Lady Eliz. Gilford, wife to Sir Henry Gilford, who dyed the 6th day of this month at hir house in St. Mary Spittle, beinge the da. of . . . Earle of Woster, and was buryed at Benonden in the county of Kent, and caryed away by night. She was of age 8 Aug. Kentt."

"1628. Will'm, Earle of Devonsheir, his bowels bur. at night in the ch. June 21. The body of this nobleman was buryed at All Saints church by the Peak of Derby."

"1650. Sir Paule Pindar, died the 22d of Auguste, 1650, about 11 or 12 o'clock att night, and was buried the third of Sept. at 7 o'clock att night. A worthie benefactor to the poore."

The following entries relate to the family of Edward Alleyn, the munificent founder of Dulwich College, the first of which contains the account of his baptism :

Baptisms.

"1566. Edward Allen, Henry Wood, and Olive Clerk, the 2de Sept."

"1600. George, the sonne of George Alleigne, bapt. the 25 daye of Maye."

"1606. Willyam, sonne of Walter Alleigne, 4 of Maye."

Burials.

"1570. Edward Allein, poete to the queene, bur. the 13 Sept."

"1603. Jane Alleigne, infant, bur. the 1 of June."

"Willyam Alleigne, buried the 15 of June."

"Moses Alleigne, chrisomer, was buried the 9 day of June."

In addition to what Mr. Newcourt has said concerning the rectors of this parish, I find by the register that Mr. William Hutchinson, rector here 1584-1590, had one son, William, baptized February 19, 1586.

Mr. Arthur Bright, rector, 1590-1600, had a son named Francis, who was baptized on May 30, 1591.

Of Mr. Stephen Gosson, presented to this rectory 1600, I find this entry :

"Feb., 1623, buried Mr. Stephen Gosson, rector of this p'rish for 20 odd yeares past, who departed this mortal life about five o'clock on friday in the afternoone, beinge the 13th of this moneth, and buried in the night in the 17th of february."

I have seen a book, entitled "Playe, confuted in five several actions,

by Stephen Gosson, 1580," but whether the same with our Stephen Gosson I know not.

In 1624 I find:

"Richard Worral Clarke, of Low Layton, in Essex, brother to the worshipfull Dr. Worral, Rector of this p'rish Churche, and Mris. Abigail Austen, the daughter of Mr. Richard Austen, of the same p'rish, were married on the 16th day of December by lycense from Sir Henry Martin, Kt., Chancellor."

On July 5, 1665, "William, Son of John Lake, D.D., Rector of this Parish, and Judith his wife," who was himself buried here on September 3, 1689, having resigned the rectory in 1670.

Robert Clarke, rector 1677-1678, was buried, together with his wife, on August 22, 1678, in the same grave; in illustration of which I find in the British Museum "Bibl. Sloan.," 1106, mention made of a book entitled:

"Bishopsgate's Lamentation for the loss of their late Rector, Robert Clarke, who died Monday, the 19th of August (of a fever), 1678; was buried, together with his deceased consort, who departed the 22d of the same month."

Dr. Zaccheus Isham, rector here from 1688-1701, had two sons and one daughter buried at this church, viz.: (1) Thomas, buried 1692. (2) Elizabeth, an infant, March 28, 1692-93, in the margin of the entry of which is in Dr. Isham's own hand:

"Fratrem soror sequitur, quasi cursus æmula; nos utrumque sequamur ad cœlos."

(3) Francis, buried July, 1698, and in the margin thus: "Cantuariæ infans suavissimus in cœlum migravit, Jun. 2, 1699. Z. Ishram, rector," who was succeeded by Roger Altham, D.D., 1701, whose father, Michæl Altham, M.A., and Rector of Latton, in Essex, and Eastwick, in Herts, was buried at this church March 30, 1704-1705.

E. H.

St. Dunstan's in the West.

[1832, *Part II., pp.* 297-302.]

We regard with painful feelings the removal of an object to which we have been familiarized from our earliest years; the associations connected with it, and the reminiscences to which it often gives rise, create an interest in its existence which we cannot see destroyed without regret. An object of this kind—at least, to all who, like ourselves, have found their natal place within the sound of Bow Bell—was the old church of St. Dunstan, with its singular clock and colossal hour-strikers or "quarter-jacks," as less imposing effigies of this description are usually styled—pigmies in comparison with the ex-giants of St. Dunstan. The date of these statues is more recent than some other striking apparatus of the same description, and we

must therefore allow to the novelist the license of the poet, in giving to them an existence at a period above half a century earlier than their construction; for we find Sir Walter Scott first introducing Richie Moniplies into Fleet Street when "the twa iron carles yonder, at the kirk beside the port, were just banging out sax o' the clock."

The fact seems to be that the clock and figures were only set up in the year 1671, by Mr. Thomas Harrys, then living at the end of Water Lane, Fleet Street,* and there is no evidence that any effigies of the same description were in existence at an earlier period.

Our present object is to describe the new church, which forms the subject of our engraving (Plate I.). We shall not, therefore, go into a description of the previous structure further than to notice it briefly, with the improvements which have occasioned its destruction. It was one of the few churches which escaped the Fire of London, the conflagration having ended three houses to the eastward. The house recently occupied by Mr. Cobbett (No. 183, Fleet Street) was that at which the fire was arrested. At the baker's shop next door some of the remains of the burned rafters of the house at which the Fire of 1666 stopped were discovered in the old walls, which are now standing, and were exposed to view at Mr. Cobbett's late house, on some repairs being made. In the extensive vaults at the back of Mr. Cobbett's house various materials have been discovered, leading to the belief that an extensive private still had been worked many years ago.

An Act of Parliament was obtained in June, 1820,† for the purpose of taking down the old church and building a new one, and for raising the necessary supplies. Trustees were appointed for carrying the Act into execution, consisting of the Rector for the time being, several of the inhabitants, and "the principal and two senior resident rules of the ancient and honourable Society of Clifford's Inn." The trustees were empowered, with the consent of the diocesan, to take down the old church and erect a new one capable of seating 800 persons, with other parochial buildings; to remove the present burial-ground and procure a new one of larger dimensions; to cause proper and convenient streets, avenues, and approaches to be made to the new church and burial-ground, and to alter, widen, and improve the present streets. The new church was to contain 200 free sittings for the use of the poor, and the trustees were empowered to let the other seats. They were also authorized to borrow on the credit of the rates £40,000 for the purposes of the Act. By Section 59 of the Act, a very proper provision is made—that all the monuments, gravestones, and monu-

* Denham's "Historical Account of the Church," p. 8.

† 10 Geo. IV., c. xcvi. (local).

mental inscriptions in the church and churchyard should be set up or laid in the new church or burial-ground.

In pursuance of the powers vested in the trustees, they proceeded to take down the old church, and fixed the site of the new structure partly on that of the old one and partly on the churchyard and a piece of ground taken from Clifford's Inn. In consequence of this arrangement, 30 feet in width was given to the street in the front of the building. With a view of preserving the form of the street before the alteration, and to show the relative situation of the two churches, we have engraved the following plan.

In this plan the form and site of both the buildings are preserved, and it will help to show more plainly than could be effected by any verbal description the extent of the alteration and the previous appearance of this part of Fleet Street. . . .

In excavating the ground under the old church, preparatory to throwing open the new edifice to the street, a leaden coffin was dug up, with the name of Moody, engraver, upon it, and dated "Anno Dom. 1747." The age of Mr. Moody was also stated as seventy years. By accident (it is supposed by the pickaxe) the coffin was broken open, and the upper part of the body exposed to view, and was found to be in a perfect state, not in the least decomposed; the flesh had firmness on pressure, and the countenance was perfect, although it had lain for eighty-five years. After exposure to the air for a short time decomposition commenced with great rapidity, and the coffin was fastened down, and removed into the new vault. . . .

The architect of this new church was the late John Shaw, Esq., F.R. and A.S., the architect of Christ's Hospital, who, it is to be lamented, did not live to see the completion of his design.

The plan of the structure is an octagon, about 50 feet in diameter. The tower and principal front range with the houses on the north side of Fleet Street, and have therefore a southern aspect; the altar, in consequence of this arrangement, is at the northern extremity of the church instead of the east. Viewed from the exterior, this front shows a tower flanked by lobbies, forming a façade before the body of the church, which is carried up in plain brickwork to the first parapet, except at the northern face, where it is broken by the altar window. Above this portion rises the clerestory, which has eight equal sides, each containing a pointed window, with tracery in the head of the arch, the whole being crowned with a battlement, and having buttresses at the several angles. . . .

The body of the church is built of brick, with stone dressings; the tower and lobbies are constructed of Ketton stone, said in an article in the *Mirror* to be "a very superior kind of freestone, of beautiful colour, from the county of Rutland, of which King's College Chapel, Cambridge, and many others of our finest edifices, have been constructed." The design and arrangement of the tower

is perfectly novel in the Metropolis; and, forming as it does the most prominent feature in the church, it may be supposed that the architect has bestowed great care and attention upon it. The lobbies are plain, with simple windows and entrances, and are made to recede considerably behind the line of the tower, so that they do not at all interfere with the main portion of the façade. . . .

The rectangular part of the elevation is divided in height into three stories. In the lower is the principal entrance, under a bold and elegant Pointed arch, with moulded architrave and sweeping canopy, ending in a finial. In the spandrils are shields, intended to bear the royal arms and those of the Corporation of London. Above this is a belt of quatrefoils in relief, enclosing shields. The next story is exceedingly plain, both in the front and flank elevations, an unnecessary deviation from the principles of ancient design. A large and handsome window over the doorway, in place of the diminutive loophole, would not only have been more in character with ancient design, but would have suitably relieved the solidity of the flanks. Above this is a clock-dial, of a lozenge form; and the third, or belfry story, has a large Pointed window of three lights in every face of the elevation. At each angle of the tower is a projecting buttress, which at the base line of the third story is crowned with a square shaft, ending in a pinnacle of equal height with the story. At the point where the arches of the window spring the elevation begins to assume an octagon form by means of splays at the angles, and the tower is then crowned with a battlement. The abrupt appearance which might be occasioned by the transition from one form to another is avoided by the introduction of octagonal shafts rising considerably above the parapet, each of which is crowned with a crocketed spire. The detail of these pinnacles, as well as that of the heads at the commencement of the octagon, are, however, far from correct; the busts have a hideous and ludicrous character.

The lantern is in itself a very correct piece of architecture. In each face is a lofty window of two lights, divided by a transom. The head is arched, and occupied with tracery. The finish is an open parapet composed of trefoil arches, crowned with crocketed canopies and finials, and at the angles are buttresses, which are finished above the parapet with pinnacles; they are also furnished with projecting gargoyles at the point which is even with the cornice of the principal elevation. The windows are unglazed, giving an appearance of great lightness to the structure, which is seen to very great perfection either in an eastern or western direction; and its novelty of design forms a pleasing variety when viewed in contrast with the neighbouring steeples. The height of the tower to the battlement is 90 feet, and the entire height, including the lantern, is 130 feet.

The interior is not in a state sufficiently forward to allow us to give a complete description. It is approached by the lower story of

the tower, which forms a porch with a groined ceiling; behind this is a vestibule separated from the church by a plain screen. The body of the church shows a regular octagon, each side formed into a deep recess fronted with a pointed arch, sustained on a pier, set off with clustered columns. The recesses are arranged as follows: The one by which we entered has two galleries, the lower pewed, the upper intended to contain an organ. On the floor are the pews of the churchwardens, etc., with an entrance passage between them. The recesses, right and left of this, also contain two series of galleries, the lower as well as the floor being pewed, and the upper appropriated for the children of the parochial schools. The recess opposite the entrance contains the altar; the others are respectively pewed on the floor, and the portions above being unoccupied by galleries, are appropriated to the reception of monuments. The ceiling of the recesses is groined, and so also is that of the central area. This latter is a dome, the ribs of which spring from columns continued from the main arches, and uniting in a large pendant key-stone in the centre, from which will be suspended a chandelier for the purpose of lighting the church. We cannot speak in terms of unqualified approbation of the groining; the introduction of two distinct species or descriptions of groined work was not judicious. The pendant, being embellished with the fanwork tracery of Henry VII.'s Chapel, very poorly harmonizes with the ribs of the other part of the design; neither do we admire the birds which are affixed to the lower part of it. The woodwork of the church is oak, and it is deserving of great praise, both for the design of the embellishments and the arrangement; the pews are very low, and have the character of ancient seats, instead of that of the clumsy pens which encumber most of our old churches. The uprights have heads carved with fleurs-de-lis with great boldness, and on the panels are the peculiar scrolls which are always cut on the woodwork of the Tudor period; the carvings are executed with great taste and in strict conformity with ancient usage; the oak is at present unvarnished, and it is to be hoped the natural tint and grain of the wood will not be injured by the addition of art. The chancel is not finished. The floor is paved with lozenges of English marble, in alternately dark and light squares. The fittings up of the altar will be composed of splendid canopies and panels selected from beautiful old carvings; the tables of the Decalogue, Creed, and Pater Noster are to be executed in the style of ancient missals, on a gilt ground, by Mr. Willement; the whole of these particulars, with the altar window, to be described hereafter, having been presented to the church by the respectable banking firm of Hoare Brothers.

E. J. C.

St. Ethelburga's, Bishopsgate.

[1863, *Part I.*, *pp.* 765-766.]

This church, of Perpendicular date, was anciently in the patronage of the convent of St. Helen. . . . It is of some architectural interest, and according to long tradition, is frequented by sailors returning from voyages or immediately previous to sailing. It measures 56 feet by 29, and is 31 feet high. The church consists of a nave and south aisle; the latter formed a chantry, and the water-drain remains at the south-east corner; another drain adjoins the altar. The altar-screen was erected in 1705; the font is Jacobean; the ceiling is modern. The west tower had formerly an octagonal spire of wood, in all 90 feet high. The only fragments of glazing still preserved are those of the arms of the City, the Vintners' and Saddlers' Companies. J. Larke, put to death by Henry VIII., William Bedwell, one of the translators of the Bible, and Luke Milbourne,* 1704-20, were Rectors, and Rowland Hill was Lecturer, of the church. The list of incumbents is perfect from the year 1325. Traces of a reredos were found during the repairs, and Roman coins and bricks have been discovered in the churchyard. The western arch is said to have formed part of the gateway of St. Helen's Priory; under it John Hudson and many of his crew came to receive the Holy Sacrament before they left their native shores in 1610.

Monuments.

I. Rev. W. Parker, Rector, died January 15, 1843.

II. Rev. W. Price, Rector, died March 5, 1749, aged 50. Anna, his wife, died July 10, 1772, aged 73.

III. Leonard Fawsett, died August 3, 1823, aged 52. Sally, his wife, died February 3, 1827, aged 80.

IV. P. P. Grellier, died December 11, 1828, aged 55.

V. Cornelys Linckebeck, merchant, of London, died September 30, 1655, aged 63, leaving, by his first wife, Mary, three sons—Henry, Jacob, and Peter, and one daughter, Mary. The arms have been incorrectly repainted. Hatton gives them as follows: "(1) Sable, a dexter arm in bend or, holding a sword proper, hilted of the second. (2) Argent, three trefoils conjoined in fess or."

VI. Elizabeth, wife of James Waghorn, died August 12, 1768, aged 42. James, died November 29, 1789, aged 66.

VII. William Shorter, died January 1, 1836, aged 60. Margaret, his wife, died December 1, 1834, aged 56. Their sons, Joseph, died February 24, 1824; William, died April 15, 1828, aged 25.

* A curious letter from him to the Rev. John Walker will be found in "The Epitome of the Sufferings of the Clergy," p. 21, published by J. H. and J. Parker, Oxford, 1862.

VIII. Charles Johnson, died September 15, 1840, aged 61. Elizabeth, his wife, died November 10, 1830, aged 50.

IX. Thomas White, died November 25, 1832, aged 73. His wife, Ann, died February 15, 1827, aged 81. Nancy, died July 18, 1833, aged 49. Sarah Wheeler, aunt of the above Anne, died 1798, aged 70.

X. Jos. Jo. Barnes, died January 25, 1826, aged 43.

XI. Thomas Pestill, died January 25, 1799, aged 60.

XII. Captain Samuel Burrows, died December 15, 1807, aged 60. Bridget, his wife, died June 26, 1822, aged 89. His grandson, James, died January 24, 1803. His granddaughter, Adeline, died February 29, 1812, aged 23.

Extracts from the Churchwardens' Accounts.

1686, Ascension Day. For three quarters of Lamb for a dinner, 1^{s}.
For 600 of sparragrasse, sallate-ring, and spinnage, 8^{s}.
For 400 Oranges and Lemmons, 2^{s} 2^{d}.
For 3 hams Westphalia bacon, 1^{li} 9^{d}.
For ½lb. of tobaccoe, 1^{s}.
1687, for poynts and wanns for the children, 1^{s} 4^{d}.
1689, for white wands, 1^{s} 4^{d}.
1692, March 18. P^{d} Mrs Okely ye Sexton for yew and box to deike ye Church, 3^{s}.
1693, May 5. for hearbs to deck the church, 2^{s} 6^{d}.
Jan. 13. for wine the day bishopp Burnett preached, 5^{s} 6^{d}.
1695, May 15. for wands and nosegays, 3^{s}.
Strowings and greenes for the Church, 2^{s} 6^{d}.
1696, April 5. for greens—cleaning the Church, 3^{s} 6^{d}.—Sam. Harris, Rector.
1697, Aprill 12. for greens for the church, strowing the branches, and for broomes, 11^{s}.
1698. for greens at Easter for the church, 3^{s} 6^{d}.
for greens at Whitson Tide, 3^{s} 6^{d}.
for greens at Christmas, 4^{s} 6^{d}.

Mackenzie E. C. Walcott, M.A., F.S.A.

St. Gabriel, Fenchurch Street.

[1787, *Part II., p.* 967.]

St. Gabriel, Fenchurch, certainly stood previous to the Fire of London in the middle of Fenchurch Street, between Rood and Mincing Lanes, where the buildings point out the situation. It was placed in the carriage-way, which was not an unusual station for small, old churches; but, if I am not mistaken, the passage for carriages was on the south side of the church, and on the north for foot-passengers only. Besides the general tradition, I appeal for

authority to Stow (which I have not now by me to consult), and the maps of London before the Fire in 1666. It is true the cemetery is, as you observe, in the north-east angle of the parish, but had, till within my memory, little connection with Fen Court, the passage to it being up a small alley by the rector's house, called Tabernacle Alley; but the inhabitants of Fen Court, being desirous of an opening, were permitted to have a dwarf-wall with railing, on condition they granted a passage for burials through Fen Court, and a door through the wall; since which the door from Tabernacle Alley has been closed up. J.

St. Leonard, Eastcheap.

[1801, *Part II.*, *p.* 1175.]

The house No. 4, Little Eastcheap, appears built on the ruins of a church destroyed by the Fire of London. The history which I have does not speak of it; but the parish is now styled St. Leonard's, and in the cellar is a stone 25½ by 20 inches, with the following inscription:

"Time ovt of mind . this vestry stood
Till crooked with age my strength
I lost and in November . with fvll
Consent . was bvilt anew at y parish
Cost . when qveene Elizabeth ra-
ined had to Englands peace .
26 yeares . Iohn Herd Parson
Rich. Powntes . & Harry Baker
Church wardens . were Anno
Do'ni : 1584."

If it has not been formerly noticed in your miscellany, perhaps you may choose now to give it a corner. My friend Mr. Hutchison says the parish are very careful of this stone; that, when the house was built, it was not noticed by the workmen, and plastered over; which the parish officers, on making their annual visit, observed, and not knowing in what particular spot it was, they insisted that the whole work should be undone till it was found; and, by their direction, this stone was retouched with the chisel, and embellished with paint. M. Browne.

St. Magnus the Martyr.

[1837, *Part II.*, *p.* 490.]

The following is a copy of the inscription on a monument to the memory of the illustrious Miles Coverdale, lately erected in the church of St. Magnus the Martyr, London:

"To the Memory of Miles Coverdale:

who, convinced that the pure Word of God ought to be the sole rule of our faith and guide of our practice, laboured earnestly for its diffusion; and, with the view of affording the means of reading and hearing, in their own tongue, the wonderful works of God, not only to his own countrymen, but to the nations that sit in dark-

ness, and to every creature wheresoever the English language might be spoken, spent many years of his life in preparing a translation of the Scriptures.

On the 4th of October, 1535,
the first complete English printed Version of

The Bible

was published under his direction.

The Parishioners of St. Magnus the Martyr,
desirous of acknowledging the mercy of God, and calling to mind that

MILES COVERDALE

was once Rector of their Parish,
erected this Monument to his Memory, A.D. 1837.

"'How beautiful are the feet of them that preach the Gospel of Peace, and bring glad tidings of good things.'—ISAIAH, liii. 7."

The armchair of the pious Miles Coverdale is now in the possession of George Weare Braikenridge, of Broomwell House, near Bristol.

ST. MARTIN'S-LE-GRAND.

[1818, *Part II., p.* 272.]

As the workmen employed in clearing away the ground in St. Martin's-le-Grand, for the site of the new post office, were lately removing the foundations of some of the old houses which stood in the rear of St. Leonard's, Foster Lane, they discovered the roofs of some ancient vaults. This circumstance attracted attention, and care was very properly taken to clear away the rubbish, so as to afford an opportunity of examining these vestiges of ancient architecture. As soon as the rubbish on the particular spot was removed, three vaults were discovered, each communicating with the other by a narrow passage or gallery; they are built chiefly of large square bricks, intermixed with stone and some flint, and the interstices filled up with a yellow, chalky earth. They are rather spacious, the height being nearly 9 feet, the depth about 18, and breadth about 6 or 7. They appear to have been each originally divided into two compartments. In the back part of one of the vaults was found a large quantity of human bones, thrown promiscuously together, as if collected from different graves. In one of them is a stone coffin, about $6\frac{3}{4}$ feet in length, made in the shape of the ancient coffins, square at the head (about $2\frac{3}{4}$ feet), and inclining in a tapering form towards the feet ($1\frac{1}{2}$ feet); a place is rather rudely shaped for the head of the body to rest upon, and the remains of a skull and some decayed bones are in the cavity (1 foot deep). Adjoining, and in the same line with these arches, is a vaulted roof, supported by small and short stone shafts or pillars, from which spring semicircular arches, intersecting each other at equidistant points, and presenting to the eye the skeleton of a structure, at once simple, durable, and beautiful. The subdivisions of the intercolumniation were evidently open when built, and so arranged as to admit a communication with

other parts of a building. The floor of these vaults is about 20 feet below the level of the pavement in Newgate Street. The loose ground on the same level bears all the appearance of having been once a cemetery, from the fragments and calcined parts of bones intermixed with soft earth which are observable in the vicinity. These remains are conjectured to have formed part of the ancient College of St. Martin's-le-Grand, founded in 700 by Wythred, King of Kent, and rebuilt and endowed by a noble Saxon and his brother Edwardus for a dean and secular canons or priests in 1065. Amongst other privileges it had the dangerous and absurd one of sanctuary. The college was surrendered to King Edward VI. in 1548, and soon after the church was pulled down, and many tenements erected on its site. The vaults in which the bones are found do not seem to be of very ancient date ; they were probably formed by Edward VI. for the pious purpose of depositing therein the bones which were exposed at the demolition of the old church. The fine arched vault, supported by columns, which we have described, is evidently not of earlier date than the reign of Henry III.

[1818, *Part II., p.* 393.]

History supplies us with little more information regarding the ancient collegiate church of St. Martin-le-Grand. Its extent is not known, but its situation is now marked, and we conjecture that the crypt (A, Plate I.) was formerly beneath the choir of the church. But the eastern extremity is imperfect and uncertain, and the vaults attached to the west end are irregularly united, spreading considerably on the north and south sides beyond the breadth of the first crypt. The large oblong apartment on the south side is quite modern, and has been covered with brick. It appears that these crypts were originally distinct, having their separate entrances ; the western probably by the porch-like building on the north side, and the eastern by a door which has been destroyed in the exterminating alterations this curious and elegant portion has suffered. But the modern use to which they have been applied caused this alteration, as well, no doubt, as the destruction of the groins, the rebuilding of the eastern extremity, and the addition of the vault, before noticed, on the south side. The groined crypt is composed of two aisles by a row of octagonal pillars in the centre, only two of which are left with their opposites against the walls, which are all circular. The springing of the groins remains on all the capitals ; but of the ribs only one intersection is left perfect, marked by a shade in the plan. A modern brick arch, occupying the west end of the southern aisle, enters the large vault (C, Plate II.) by a cross passage and three narrow doors, in the centre of which stands a square pier, which sustains the roof. The shaded part of the plan (B, Plate I.) shows the whole to be vaulted, but

without ribs, springing from the centre pillar, and the walls and piers of the sides, without a moulding of distinction. The pillar (5 feet 7½ inches high) is built of freestone, and stands on a base, but no other part of this vault is of equal construction, except the quoin stones of all the angles, being composed of rubble stone, occasionally mixed with flints, tiles, and cement. A stone coffin (D) was discovered a few inches under the surface of the ground, and still retains its position (see the plan, Plate I.); it was without a cover, and contained a skull and a few bones mixed with earth. It is somewhat remarkable that the bottom is pierced with two holes. A Roman copper coin was found among the rubbish; and in demolishing some of the walls and foundations a variety of sculptured stones, chiefly mouldings, were exposed. A head and a flower (F, G, Plate II.) were found near the vaults.

The age of the eastern crypt admits of no speculation, but the antiquity of the other is very doubtful. It does not appear to be of Roman origin. The appearance of tiles in the roof and walls, and the discovery of a coin of Constantine, is all that has been alleged in proof, and by far the greater portion of the former agree in size and quality with those used in modern British hovels. But this point I shall not discuss; those skilled in antiquities of that period will better decide the question. Of the structure in the English style I may say that the elegant proportion of the columns (E, Plate II.) and the delicate mouldings of the capitals, are extremely to be admired. The ribs which spring from them are not moulded, and intersect without a boss or keystone; they are cut in freestone, and the roof covered with chalk. The whole is in excellent preservation.

Since these memoranda were taken, the coffin has been removed to another part of the vault, and the western crypt opened, which before was boarded up; but both are now considerably dilapidated, and will in a very short time be wholly removed. J. C. B.

[1819, *Part I.*, *p.* 415.]

On my first view of these ruins I formed the conclusion that they were Roman; and I still consider that many of the flat-shaped bricks and the ragstones were supplied from some building of early date erected by the Romans. Besides these bricks, I found a few fragments of other articles, which tend to strengthen this opinion; but as the Roman builders seldom constructed works of suchlike materials, without using the bricks in regular strata, or bonding courses; and as no such regular strata occur in the edifice under consideration, I now feel convinced that the materials were embodied in their present forms by our Saxon ancestors. J. B. G.

[1831, *Part I.*, *p.* 390.]

In allusion to what has been said concerning the antiquity of the ancient piers of the crypt which was demolished for the erection of

the new post office, and which are delineated and described in my Historical Notices of St. Martin-le-Grand, I have only to observe that I always clearly distinguished them from the vaultings of brick in connection with them, which certainly were of the time of Edward VI., being appendages of the wine tavern which is described by Stow as having been built on the site of the high altar. As for the massive piers, from some experience which I have had in the examination of Roman buildings, I have little hesitation in adding to the opinions I have formerly expressed that they were decidedly of Roman construction. The quantity of Roman tiles regularly worked into the groins was precisely after the Roman mode of building. "Maximè ex veteribus tegulis tecti structi parietes firmitatem poterunt habere," says Vitruvius; and it would be most extraordinary to suppose that Roman materials were found in such plenty as to be so employed in the reign of Edward VI. No; the circular stone arches at St. Martin-le-Grand formed the basement story of some Roman temple or public building, on which, *de more*, was afterwards erected a Christian church. A vast quantity of the red Roman pottery was found about this site; the bases of the arches were placed on what I may term the Roman level of the soil, and in December last was discovered but a few yards east of the spot, built into the foundations of the old Goldsmiths' Hall, at the same level, a beautiful small Roman altar, which has lately been exhibited to the Society of Antiquaries, having on one side a toxophilite Apollo, in a Phrygian cap, his bow in his hand, in the act of drawing an arrow from his sheaf, the shepherd dog with which he watched the flocks of Admetus by his side. On the side faces of the altar is the laurel sacred to his feigned divinity; and on the back another of his emblems, the tripod. Thus, while there is not a shadow of ground to imagine that these remains were those of a cellar constructed in the sixteenth century, there is no small reason to conjecture that they were those of a Roman temple dedicated to the god of the bow and lyre, the dispenser of solar heat, to whose vivifying influence were sometimes offered on a tripod by the ancients the bloodless sacrifice of the fruits of the earth. [See *post*, pp. 55-56.] A. J. K.

St. Martin Outwich.

[1795, *Part II.*, *p.* 995.]

As the parish church of St. Martin Oswich, otherwise (or, as it should be) Oteswich, at the south-east corner of Threadneedle Street, will be pulled down, permit me to refer your readers to Stow's "Survey of London," p. 187, for the monuments and other particulars therein contained. The Merchant Tailors' Company are patrons of the living, and by the death of the late worthy incumbent (and their

late chaplain and master of their school) it is now vacant. It is to be hoped that the posthumous works of the Rev. Samuel Bishop may meet with that encouragement they merit, as I understand they will be given to the public. The patrons have subscribed £500, and the South Sea Company £300, towards a new church. This church bears marks of greater antiquity than many in London, having escaped the great conflagration in 1666. It was founded by Martin de Oteswich, Nicholas de Oteswich, William Oteswich, and John Oteswich, in the reign of Henry IV., who are all buried in it; also two Aldermen, Merchant Tailors, and the great merchant of his time, Alderman Staper, 1594, to whom the East India and Turkey Companies owe much. You will permit me to add that the acute angle the church now forms will, in all probability, be altered, an improvement highly necessary to the corners of many streets in the Metropolis.

The parish does not contain twenty houses, so that the new church rate must look to the two companies for its principal produce. P. S. O.

[1797, *Part I., p.* 464.]

In the taxation of 1327 (Harl. MS. 60), "Eccl'ia Sancti Martini in Otwych" is valued at 13 marks, or £8 13s. 4d.; and, in an inquisition, taken at London, May 5, 6 Henry VI. (amongst the MSS. in the King's Remembrancer's Office, Exchequer, fol. 128), is "Eccl'ia S'ti Martini Ottewich in ead'm warda valet per annu' ad supp'um & maximu' valore' xvj marc' & sex solid' octo denar' et no' amplius."

In Cardinal Pole's "Indenture," anno 1553 (the original of which is preserved with the former MS.), it appears that there were four chantry-priests of this church, then living, to whom pensions of 100s. each had been granted at the Dissolution, viz.:

"P'och' S'c'i Martini Owtewiche, Joh'ni Wilkinson nup' incumben' ib'm p' annu' cs. Ric'o Palm nup' incumben' ib'm p' annu' cs. Joh'ni Twine, nup' incumben' ib'm p' annu' cs. Georgio Sharppe nup' incumben' ib'm p' annu cs."

Amongst the Harleian MSS. in the British Museum, No. 606 (fol. 576) contains a list of "the bodyes buryed at St. Martin churche at the well with two bucketts," which differs from the list of monuments extracted (in the "Antique Remains," p. 4) from Stow.

For "Emme," the wife of William Constantine, the MS. reads "Anne." For "Ellen," the wife of Thomas Hay, Harl. MS. substitute "Elizabeth"; and for "John Woodroffe, esq." "John Wodehouse, squyre." E. H.

[1809, *Part II., pp.* 1001-1002.]

Herewith I send you a view of the old church of St. Martin Outwich, by Bishopsgate, taken down in 1795 (see Plate I.).

Stow says it received its name from Martin, Nicholas, William, and John de Oteswich, new founders thereof,* but this is by no means likely, as the church is mentioned in records at least a century before their time.

In the Valor of 1291, usually called Pope Nicholas' Taxation, the profits of the Rectory were rated at 13 marks.

In the reign of King Edward II. the advowson belonged to Hugh le Despenser, senior, and in the second year of the succeeding Monarch was granted, by patent, to John de Warren, Earl of Warren and Surrey.†

This nobleman, as appears from Newcourt, presented to it no less than five times between 1325 and 1331.‡

In 1387 we find John Churchman, an Alderman of London, presenting to it; by whom, according to Stow, in 1405, the church was given, with other possessions, for John and William de Oteswich, to the master and wardens of the Company of Linen Armourers, or Merchant Tailors; Keepers of the Guild or Fraternity of St. John Baptist, in London; in perpetual alms. By virtue of which gift the Company remain patrons to the present hour.

Among the monuments of more particular note which adorned the structure in the drawing was that of John de Oteswich and his wife. It was in the south wall of the south aisle without inscriptions, and has been engraved in the last volume of Mr. Gough's "Sepulchral Monuments," and in Wilkinson's "Antique Remains from the Parish of St. Martin Outwich."

In the north wall of the chancel was another tomb, having in front three shields in quatrefoils. On the edge in raised letters were the following fragments of an inscription:

"——— obiit xviii°. die Aprilis anno d'ni mill'imo cccc.lxix. et Margareta uxor ejus que obiit . . . die mensis . . . . . anno d'ni mill'imo cccc . . . . . quorum animabus propicietur deus. Amen."

Opposite to this was a third tomb, of the altar kind, beneath a triple canopy of niche-work, with a cornice of oak-leaves at the top. On the front and end edges were these inscriptions:

"——— Aldermannus ejusdem civitatis et Katerina uxor ejus, qui quidem Hugo obiit vii°. die Mensis Septembris anno d'ni mill'imo vc°. quorum a'i'abus propicietur deus. Amen."

Against the back of the tomb was the portrait of the person for whom it was erected, with his three sons, and on a label issuing from his mouth:

"Pater de celis deus miserere nobis."

On another label, apparently from the mouth of the eldest son:

"S'cta Trinitas vnus deus miserere nobis."

* *Cf.* Strype's "Stow," vol. i., p. 117.
† Pat. 2 Edward II., p. 1, m. 3.
‡ Newcourt, "Rep.," vol. i., p. 418.

This was undoubtedly the tomb of Hugh Pemberton, mentioned by Stow.

There were also brasses for two incumbents, previous to the Reformation: John Breux, who died in 1459; and Nicholas Wotton, who died 1482. The former of these given in Weever.

According to a very curious valuation of the London churches in the time of Henry VI., preserved among the manuscripts in his Majesty's Remembrancer's Office in the Exchequer, the church of St. Martin Outwich appears to have been valued in 1428 at 16 marks; at the time of forming the King's Books at £13 9s. 9¾d.; and in 1636, according to the Sion College MS., at £45.

According to the Calendar of Patent Rolls, a chantry was founded here as early as the fifth year of Edward III., A.D. 1332; and others must have been founded afterwards, as in the List of Pensions, which were still paid to chantry priests in 1553, we find four persons with 100 shillings each at St. Martin Outwich—viz., Johne Wilkinson, Richard Palm, Johne Twyne, and George Sharpe.*

The Rectors since Newcourt's time have been:

1703. Nicholas Zinzan, M.A.
1716. Josiah Wheatley, M.A.
1719. Benjamin Carter.
1727. Richard Biscoe, M.A.
1748. Nicholas Fayting, M.A.
1789. Samuel Bishop, M.A.
1795. John Rose, D.D.

Some curious extracts from the Churchwardens' Accompts of this Parish are inserted in Mr. Nichols's "Illustrations of the Manners and Expences of Antient Times in England." J. B.

St. Mary Aldermary.

[1830, *Part II.*, *p.* 200.]

Several houses having been pulled down in Watling Street, to the east of the church of St. Mary Aldermary, part of the crypt of the old church has been brought to view. It runs north and south about 50 feet, and is in breadth about 10 feet. There are five arches on each side, and one at each end. The roof of the crypt, of which there are no remains, appears to have been vaulted and groined, the ribs five in number, and springing from their imposts between each of the arches, and finishing in a corresponding manner at the opposite side. The keystones of the arches are large, and perforated underneath, as if to form the capitals of pillars, which they greatly resemble. From the tops of these keystones other ribs probably sprung to the vaulting. On the east side, about 15 feet from the crypt, were dug up some pieces of clustered columns, which the workmen said had once been a door.

* MS. in the King's Remembrancer's Office, Exchequer.

The church of St. Mary Aldermary was rebuilt about 1518, under the auspices of Henry Keble, grocer and Lord Mayor, and it is probable that the crypt of the church then erected is now brought to light. The Great Fire of London having destroyed this building, the present church was erected by the munificence of an individual, Henry Rogers, Esq., who, influenced by motives of piety, and affected by the loss of religious buildings, left £5,000 to rebuild one church in the City of London; and his lady, who was his executrix, made choice of St. Mary's. It is of the later order of Gothic architecture. The handsome steeple was erected with the produce of the duty on coals; the altar-piece was presented by Jane, relict of Sir John Smith, Alderman, and the pews only were provided at the expense of the united parishes.

A. Y.

St. Mary Axe.

[1853, *Part I.*, *pp.* 49-50.]

I send you for the perusal of your readers a document illustrative of that passage in Stow where, in his "Survey," under Lime Street Ward, he thus speaks of the non-existent church of St. Mary Axe: "In St. Marie Street had ye of old a parish church of St. Marie the Virgin, St. Ursula, and the Eleven Thousand Virgins, which church was commonly called St. Marie at the Axe, of the sign of an axe over against the east end thereof. This parish [in 1561*] was united to the parish church of Saint Andrew Undershaft [that church in Leadenhall Street which faces Lime Street end], and *so* was St. Marie at the Axe suppressed, and letten to be a warehouse for a merchant."

Old Stow, like Homer, sometimes nods; and in the present instance his "so" appears somewhat inconsequent to the critical reader, for he does not inform us how St. Mary at the Axe was suppressed, but leaves us to conclude that, because the parish was united to St. Andrew Undershaft, the church was suppressed and the building used for secular purposes as the inevitable consequence of the union, whereas the converse was the fact. This church had been in early times appropriated to a religious house,† which, having received the personal tithes and offerings of the citizen parishioners,

* The words of Stow are "about the year 1565," but Newcourt gives the Act of Union March 3 1561. Also see in the Appendix to Newcourt's "Repertorium," an instrument (October, 6, 1634) for confirming of part of the ground where the church of St. Mary at Axe, now demolished, stood, for a burial-place for and to the use of the parishioners of St. Andrew Undershaft, London, and for erecting a free grammar school upon the said ground (Newcourt, "Rep.," i. 266, 769).

† The priory and convent of St. Helen adjoining. I say in early times, for before the Stat. 15, Ric. II., c. 6, which provided for the sustenance of the poor and the endowment of the Vicar, it was lawful to appropriate the entire income of a benefice to a religious house, they finding one of their own body, or someone else, to serve the cure.

neglected to provide for the cure and sustain the fabric. At the time of the Dissolution it passed to the Crown, when no provision was made for the performance of divine service in this ruinous edifice, an oversight common in a vast number of similar instances, several of which at this very day afford a subject of scandal to the objectors against the Reformation; and thus the ruinous building became abandoned to secular purposes, and the parish was necessarily united to St. Andrew Undershaft in order that the spiritual wants of the parishioners should be duly attended to.

The document to which I now draw your readers' attention demonstrates the state of this church and parish a few years previous to the Reformation, and also shows that the true origin of the distinctive appellation "at the Axe" was not known to Stow.

The possession of one of the three axes that were said to have been used at the legendary martyrdom of the eleven thousand virgins in every probability added very materially to the revenues of the religious house to which this neglected church had been appropriated, but the legendary fame of the virgins must have declined, or the taste of viewing such objects of superstitious reverence have been on the wane, before the parishioners of St. Mary Axe could have been compelled to present the following petition for a brief or license to make a collection for the benefit of the dilapidated church possessing such a relic, putting the conduct of the religious house out of the question, who it may easily be credited did not trouble themselves much about the service of a cure when it produced them no great gain.

The following is a literatim transcript of this petition, which by the signature "Henry R." appears to have been granted. The reference thereto is "Bills signed 5 Hen. 8, No. 79."

"Henry R.

"To the King o^{r} Souv^{r}ain Lord.

Lamentably Shewyth unto yor Highnes yor poore Orato^{r}s and Subgiets of youre Parisshe Churche of Saint Mary Ax w^{t}in yor Citie of London That Where as it hathe pleased div^{r}se popes, patryarkys, Archiebishopys and bysshopis, holly Faders, and members of the Apostoligete of Rome, ther of havyng power, in the honore of our blyssed lady, and in the remembrance also of Saint Ursula somtyme a King's Dought^{r} of this Realme of Ingland and also of the xj. m^{l}. virgyns unto her associate that tendrely sched their blode for oure Cristen fayth and beleve In whose name and rev^{r}ence the said poore Church ys edefyed and honored by kepyng of an holly relyke an axe, oon of the iij. that the xj. m^{l}. Virgyns were be hedyd w^{t} all, the whiche holly relyke as yett remaynyth in the said Churche The said holly Faders have geven and graunted and confermed grete Indulgens and pardone to all true Cryston peopyll vysetyng the said

poore Churche at certain Festes by the yere lymytyd, the whiche great Indulgens and pardone graunted to the same Churche by thair bollys [*i.e.*, bulls] and seallis remaynyng in the same Churche redy to be showed more at large This great Indulgence and pardon thereto graunted not w^{t}standing moost gracious Souv^{r}ain Lord (Soe it ys that the said Churche ys in soo great decaye that yt ys lyke ev^{r}y day to fall downe) And besides that the parisshyns ys soe nede and poore that they arnot abulle to performe the Edyfycacion and Mayntenᵃnce of the same nor the exebucion nor fyndyng of the parson and curate As yt ys well knowne in soo muche that the parson ys departyd frome the same Churche where it pleasethe hym and left the parisshyns w^{t}oute any maner of devyne s^{r}vice prechyng or techyng ony daye thurugh the yere Where as ther ys in the said parisshe an C. howssellyng peopylle and a bove to ther greate hurt and p^{r}judice oonles (In reformacion wherof) that yt maye please yor highnes of yor moost habundaunte grace the p^{r}misses p^{r}velage and great pardone to the same place and Churche graunted tenderly to be considered the whiche ys to the hole nombre and some by the holle yere of CCC and iiij^{xx}. M^{l}. yeres and C dayes of pardone That yt myght please youre Highnes to graunte yor gracious L'res Myssyves to be directed to youre Chanceler of Inglond to make oute certain proteccyons under yor greate seale to all and singuler schyrys and bysshopryks in Ingland to gader the allmys and benefelensens of all good true Cryston peopyll the whiche woll of thayr carytie helpe to releve the same poore Parisshe Churche, and that the protections may be made in the name of oon John Snethe oon of the parisshyns of the same parisshe and John Scryven another of the same parisshe And thaye shall ev^{r}more praye to God for the blessed preservac'on of yor moost noble and Royall Estate long to endure." T. E. T.

St. Mary-le-Bow.

[1820, *Part II.*, *pp.* 223-225.]

The ancient church of St. Mary-le-Bow is generally so called from its dedication to the Virgin, and from being built on arches or bows, as they were vulgarly termed, in the same way as the bridge at Stratford was called "Bow Bridge," being one of the first bridges of stone arches erected near London.

But its name seems more probably derived from the arches or bows on the summit of the old steeple, as it appears on an ancient parish seal of the year 1580.

The High Court of Arches, or "Curia de Arcubus," took its name from holding its sittings in this church; the antiquity of this court is too remote to be traced, but it is so called in 17 Edward III. (1344) in a document of that date in a book belonging to St. Pancras, Soper Lane, one of the united parishes which has escaped

the general conflagration of 1666, and contains many curious articles.

This church suffered in common with other buildings in that Great Fire, and was rebuilt, with nearly all the present public City edifices, by Sir Christopher Wren, under the Act of Charles II. for building fifty-two churches. The expense of the whole was to be defrayed by a duty of 2s. per chaldron on all coal borne to London seawise. The Act was granted for seventeen years and five months, and was founded on a City rate at that time existing, called the Orphans' Fund. This rate, however, still continues, though its funds are applied to various City purposes; among other charges upon it was one of £3,000 per annum for thirty-five years, by authority of Parliament, to the Mercers' Company, whose own funds had become so reduced that they applied to Parliament for relief in 1745. And what is more to our subject, £400 was paid out of this fund by the City, in 1687, to the united parishes to which this church belongs, for the site of Allhallows Church and churchyard, for the purpose of building Honey Lane Market. Some of your readers may be a little surprised to learn what this Orphans' Fund really is, the cruelty of robbing the orphans being so frequently made a charge against its worthy treasurer, to serve electioneering purposes, and to which foolish charges people who know better too often lend themselves.

The present church is built over and on the arches of old Bow Church, which was erected in 1512 on the ruins of one built by William the Conqueror on the site of a Roman temple. Its form is taken from the "Templum Pacis" at Rome, was finished in 1673, and cost £8,071 18s. 1d. The steeple was an original building of Sir C. Wren, for which purpose the site of two houses between the church and Cheapside was purchased [which probably was the "Crown Silde," a place for the Queen and ladies of the Court to view tournaments and other pageants, then commonly held in West Chepe (Cheapside); it was originally a wooden building, but in consequence of its falling when Queen Philippa and her ladies were therein, it was rebuilt more substantially by Edward III.]. On digging considerably below the old church, a Roman pavement was discovered, which Sir Christopher Wren took for his foundation; it was begun in 1671, and finished in 1680.

The dragon, supporter of the ensigns armorial of the City, was mounted in 1679*; the whole expense was £7,388 8s. 7¾d. A Dame Dyonis Wilkinson, gave £2,000 towards its erection and beautifying.

* A poem on originally placing the dragon in 1679 may be seen in the *Gentleman's Magazine*, 1820, Poetical Department, p. 257.

Dimensions.

	ft.	ins.
From foot-pavement in Cheapside to pavement in the tower and church	3	0
From foot-pavement to the top of square balustrade ...	118	8
From square balustrade to top of masonry	92	4
From masonry to underside of the ball	3	4
Height or diameter of ball	2	4
Stem on which the dragon turns	1	10
Height of dragon	2	6
	221	0
From the pavement in street to bottom of the old church, now the vaults	13	6
From bottom of old church to foundation of steeple ...	5	0
	*239	6

By some slight differences in new work the steeple is 4 inches higher.

The structure is light and elegant, and is sometimes said to embrace the five orders of architecture, but the fancy of the architect is more apparent than an adherence to regular orders. More credit is due to the architect than to the builder, the masonry being executed in an indifferent manner, both as to materials and workmanship; whilst the geometrical skill of Sir Christopher is highly conspicuous. His original intention was to have built a façade to the street extending to Bow Lane, but probably the increased expense prevented it. An engraving of the whole, as intended by the architect, is in the vestry.

The staircase is of very ingenious construction and good execution, working spirally round the pillar, without any well.

There are ten fine-toned bells in the steeple, originally intended to contain twelve, and it is pierced for that number. The present set were first rung June 4, 1762.

By an order of Common Council, in 1469, they were to be rung regularly at nine p.m.; and by another order of the same body lights were to be exhibited at night, in the centre lanthorn, to direct the traveller towards the Metropolis. A worthy citizen, John Donne, left two tenements in Hosier Lane, now Bow Lane, for the maintenance of the large bell, for which pious act he probably was promised some years' remittance in purgatory.

The belfry has been secured by cast-iron ties surrounding it

* The height of the monument is 202 feet; and of St. Paul's, from the ground to the top of the cross, 340 feet.

internally and externally, the latter bedded in the masonry, a space being allowed for expansion.

This steeple has had many repairs. The dragon was taken down in 1760, when the upper part of the steeple was repaired by Mr. William Staines, afterwards Sir William, and Lord Mayor; the charges altogether amounted to £254 11s. 7d. The committee presented Mr. Staines with ten guineas for the skilful and expeditious executing of his contract.

The last time of its examination was in 1805, when the church underwent thorough repair, at a very great expense; but from motives of economy, or some other cause, the upper part of the spire, which had at that time somewhat lost its perpendicular, was not taken down; it appears that the injudicious use of iron in its construction, by expansion and oxidation, has been a principal cause of the spire losing its perpendicular; to which may be added the great weight of the bells, and the tremendous shaking it must have undergone (when these cockneyfying instruments were in almost continual motion), the upper part of the steeple being of remarkably thin masonry.

In 1818, after a thorough examination by a scaffold, it was decided to take down so much as was seriously injured (on the south and west exposure the stone was much decayed and perforated, as it were, to a great depth), and to rebuild it precisely on its original plan. About this period the appearance of sinking in one part of the church indicated the necessity of examining the vaults as to the security of the foundation, and after removing an immense number of coffins (among which two perfectly dried bodies or mummies were discovered, which are preserved for the observation of the curious), an arch was observed, closed with brickwork; and on cutting through this, the old church appeared, choked up with bricks and rubbish, apparently the ruins of such part as was destroyed by the Fire, and not removed at its rebuilding; all this was taken out, and the soil cleared to its original base, 13½ feet below the present street. In digging where the Roman altar was supposed to have stood, the writer observed two ram's horns taken up, and he is not aware of any antiquities being discovered.

The last stone having been placed on Saturday, July 8, on Tuesday, the 11th, the dragon, part of the supporters of the City arms, which had been splendidly regilt, and the City cross on its wings painted red, as originally finished by Sir Christopher Wren, was launched from the vestibule; and being surmounted by Neale, one of the masons, with a flag, standing on a narrow bar (as the famous Jacob Hall, it seems, had done at its original elevation), it was hauled up at one operation to the block immediately over its intended situation, and as the clock struck one was lowered on to the spindle, amid nine cheers from the committee and workmen on

this lofty and frail-looking platform, to the number of thirty-three. The concourse in Cheapside, on St. Paul's galleries, the Monument, and all open places, to see the dragon flying up as it were with his rider, was immense. The dragon had a glass of wine and some coins put into his mouth, and the superior crossbar was immediately struck.

The animal is of copper, 8 feet 10 inches long, of elegant taste and superior workmanship; it works upon an Egyptian pebble; the spindle is of polished steel.

This church and steeple are certainly a great ornament, but a most expensive one, to the united parishes. The present repairs and clearing the vaults will cost about £6,000; and the annuities from the repair in 1806 are only beginning to fall in.

The architectural department under Mr. Gwilt, and the masonry under Mr. Chadwick, have been executed in a manner to give perfect satisfaction to the committee, and insure credit to themselves. Considerable part of the new work, where the weather had made greatest inroads, has been replaced with granite.

Mr. Gwilt has a most beautiful and elaborate section of the interior of this steeple; and, from his minute acquaintance with it, it is to be hoped he will favour the public with some observations. It is on the scale of one-third of an inch to a foot.

Mr. Gwilt discovered in the library of All Souls' College, Oxford, an original draught of Sir Christopher Wren's of a design for the east end of Bow Church; it is numbered 75, and although obviously different, is materially the same; and also another drawing of a plan for the steeple, numbered 47, not so lofty or elegant as the present structure, the bows being left out, and a cross substituted for the dragon. This plan Sir Christopher seems to have adopted, with some variation, to St. Magnus, London Bridge.

There are but few monuments in the church particularly worthy of notice; but among them is one of the respectable Bishop Newton, who wrote on the "Prophecies," and who was nearly thirty years rector.

The present rector, Dr. William van Mildert, Bishop of Llandaff, and lately appointed Dean of St. Paul's, was instituted in 1796, and presented by the Grocers' Company, formerly patrons of All Hallows, Honey Lane, before being united with Bow and Pancras, and having the gift alternately with the Crown and Archbishops of Canterbury. It may be mentioned that he was the first clergyman prosecuted for non-residence, on which occasion his character shone forth so worthily that his subsequent great preferment may possibly have been contemplated from that time. N. G.

Islington 51 ies.

[1822, *Part II.*, *pp.* 391-392.]

The citizens of London have ever been proud of the bells of Bow Church, and it was from their extreme fondness for them in old times that a genuine cockney has ever been supposed to be born within the sound of Bow bell. This the following sketch of their history will countenance.

In very early times a worthy citizen, John Downe, left to the parish of St. Mary-le-Bow two tenements in Hosier Lane (now Bow Lane) for the maintenance of the great bell. These tenements are still saved to the parish. And in 1469, by an order of Common Council, the bells were to be rung regularly at nine p.m., and lights were to be exhibited in the steeple during the night to direct the traveller towards the Metropolis.

The bells, steeple, and church, all shared the common fate in the Fire of London in 1666; but on the steeple being finished by Sir Christopher Wren in 1679, part of £400 paid by the City to the united parishes for the site of Allhallow's Church and churchyard, on which to build the present Honey Lane Market, was appropriated to a set of bells, Dame Dyonis Wilkinson having given £2,000 towards erecting and beautifying the steeple. The belfry was prepared for twelve, but only eight were placed; these from their continued use got sadly out of order, and after various repairs, it was reported in 1739 that the great bell was cracked. However, the peal was made good at an expense of £290. But in 1758 a petition was presented to the Vestry from several most respectable citizens, setting forth that on all public occasions the bells of Bow are particularly employed, that the tenor bell is the completest in Europe, but the other seven are very much inferior, and by no means suitable to the said tenor. Your petitioners therefore request that they may be allowed at their own expense to recast the seven smaller bells, and to add two trebles. This the parishes permitted, after an examination of the steeple by Dance and Chambers, the two ablest architects of the day, who report "that such additional weight, nor any weight that can be put upon the steeple, will have any greater effect than the number of bells now placed there." The present bells being thus raised by subscription, were first rung June 4, 1762, the anniversary of our late revered monarch's birth.

They have been put in order twice since that period, but do not seem to have lost any of their tone.

The steeple has lately been repaired at a most heavy expense, under the direction of Mr. George Gwilt. The belfry has been surrounded by strong iron braces, both internally, and also in the masonry itself, the ashlar or external face being cut through to admit the same, space being left to admit of the expansion of the metal. The weight of these braces is about six tons.

It has been said that the steeple, as renovated, is considerably

lower than before the repairs. The fact, however, is, that from some slight difference in the new work it is 4 inches higher, the whole height from the bottom of the old church being 239 feet 6 inches.

The weight of the bells is as follows :

	cwt.	qrs.	lbs.		cwt.	qrs.	lbs.
1st	8	3	7	6th	17	0	11
2nd	9	2	0	7th	20	2	26
3rd	10	1	4	8th	24	2	5
4th	12	0	7	9th	34	2	6
5th	12	0	24	10th	53	0	22

There has been some fear expressed that the use of the bells would endanger the steeple ; but at a late vestry a large majority agreed to ring them for a trial, and as from a subsequent examination of the steeple it does not appear that there is any cause for alarm, the amateurs of bell-ringing, and cockneys at large, may expect to be occasionally gratified by the sound of Bow bells.

[1828, *Part II.*, *pp.* 103-104.]

A brief description of the Bow crypt will not, I trust, be unacceptable to your readers.*

The crypt is divided in breadth by two stout partition walls into a centre and two lateral divisions, the former being considerably broader than the others. The central portion is again divided by two ranges of columns into three aisles, making in the whole five aisles in breadth. When perfect the entire plan was nearly square ; at present it has been greatly interfered with by burial vaults. The southern aisle with its vaulted ceiling is in a very perfect state. The communication with the central division is effected by means of circular arches in the partition walls, the excellence of which might excusably deceive Sir Christopher Wren into an idea of the building possessing higher antiquity than it can lay claim to. The columns have a base and capital common to buildings of the period above assigned. The shafts are cylindrical, the capitals may be described as formed of a cube rounded at its base to meet the form of the column, the convexity being in one instance divided. They are covered with a massive abacus, which serves as an impost to the arches which sustain the ceiling. The capitals of the four columns at present existing are nearly uniform ; one has been restored, I believe, by Mr. Gwilt. The arches of the vault are received on triplicated pilasters attached to the side walls, the counterpart of which may be seen in St. Bartholomew's. In the exterior aisles the arches of the ceiling spring above from the pilasters, the groined compartments between each arch dying into the side walls. Sir

* For an historical account and full description of the church, see Allen's "London," vol. iii., pp. 432-441.

Christopher Wren undoubtedly believed this crypt to be in its essential parts Roman; and the southern aisle, which is the most perfect portion, might truly deceive so excellent a judge; indeed, I cannot help thinking, whenever I view the church built above these remains, that Wren actually had the architecture of the crypt in his eye in the construction of the superstructure.

However interesting this specimen may be to the antiquary, as a vestige of ancient London it will be seen by the above description that it only possesses, in common with numerous other specimens of the architecture of the period existing above ground, the well-known features of the style of the Conqueror's reign. E. I. C.

[1823, *Part I.*, *pp.* 305-306.]

I send you an impression of an ancient brass seal, engraved by order of the parish of St. Mary-le-Bow, London, in the year 1580* (see Plate II., Fig. 1). This seal is curious, as exhibiting what may be considered a faithful representation of the steeple previous to the Great Fire of London, with the arches or bows on its summit, from which it may have derived its name, though this was more probably from the arches or bows belonging to the old church, on which the present structure is raised. The history of this church has been fully given by your correspondent "N. G." [*ante*, pp. 46-50], and a view of the present steeple in vol. xxi., p. 580.† Many particulars relative to the steeple and bells were also given [*ante*, p. 51], with their history to the present time. I shall therefore conclude with some curious particulars extracted from honest Stow:

"In Nov., 1091, a dreadful hurricane happened in London, which blew down many churches and upwards of six hundred houses, and shattered the Tower of London very much. But the most surprising event was its breaking down part of the church wall of St. Mary-le-Bow in Cheapside (whereby two men were killed), and, raising the roof thereof, carried it a considerable way, when it fell with such violence that six of its rafters, of 26 feet in length each, were forced into the ground above 20 feet deep, and in the same position as they stood on the church. This relation would seem very incredible were it not for the concomitant circumstances, for: (1) The ground whereof the roof pitched was of a moorish nature; (2) the streets were then unpaved; and (3) the uncontested authority of those grave and faithful historians,‡ who lived at that time, and testified to the truth of the thing."

One hundred and six years afterwards a seditious traitor, named FitzOsbert, seized the steeple of St. Mary, fortified it, and provided

* We regret that the artist has failed to represent this date in the engraving.

† [There are no additional facts given in this article.]

‡ The authorities given are "Flor. Wig. Chron." and "Wm. de Malmsbury."

himself with provisions and instruments for defence, till he was smoked out and made prisoner, and, after a fair trial, hanged with nine of his accomplices.

The above steeple fell down in 1271 and killed several persons.

In 1284 we find it rebuilt, and serving as a place of concealment for Lawrence Ducket, a goldsmith, who had dangerously wounded Ralph Crepin, of West Cheap. The friends of the latter, exasperated against Ducket, entered the steeple at night privately, and probably strangled the fugitive, or really hanged him, for the body was so disposed as to convey the idea of suicide, which was adopted upon inquisition, and the deceased buried in a ditch without the city. Some time afterwards it was discovered that a boy was with Ducket in his concealment, who related the real cause of his death. Upon this the assassins and their accomplices, to the number of sixteen, were hanged, and a woman, Alice, the chief contriver of the horrid deed, was burnt. Stow adds that several rich persons implicated were hanged by the purse after long imprisonment. Upon this occasion the church was interdicted, and the doors and windows filled with thorns, till the stain of murder was effaced by purification. At the same time, reparation was made to Ducket's remains, which were honestly deposited in the churchyard.

Stow enumerates many sums given by citizens towards the erection of the steeple (shown on the seal), which was finished in 1512, with five lanterns on the summit, one at each corner and the fifth in the centre. Those, he tells us, were to have been glazed, and lights placed in them during the winter months as beacons to direct the traveller to London. N. R. S.

[1823, *Part II.*, *pp.* 38-39.]

The accident alluded to above happened in 55 Henry III. (1270), and is, with the circumstances which arose out of it, stated in the Iter Roll for London, comprising entries of the Pleas of the Crown, held during that and several precedent and subsequent years. The following is a correct transcript of the record, and may be acceptable to some of your readers. By this it appears that the stone and other materials of the bell tower, valued at 20 marks, which became forfeited to the King as a deodand, were restored by him to the prior and convent of the Church of Christ at Canterbury.

"Accidit die m'cur' proxima ante festum Pur' b'e Mar'. q'd quid'm Joh'nes de Gynges. Alex' de Asshwell' & Matild' de Haliwell. Matild' nept' eiusd'm. Marg'ia de Hau'hulle. Ph's Tilly. Will'ms de Harwes. Clemencia que fuit vx' Rob'i de Penkerk. Agn' de Huntyngfeud. Joh'nes le Polet'. Alicia de Vynere. Andr' de Suthwerk. Andrea que fuit vx' Joh'nis de Albemton. op'ssi fuerunt campanario ecc'ie sc'i Mar' de Arcub'. London' que cecidit sup' ip'os. Pretium Campanarii

xx m'rc' vnde vic' r'. Quis vicu'. ven. p't' Steph'm de Cornhill et fuit attach' p' Anketum de Ventull' & Rob'm de Camaile J'o in m'ia. & non malecr'. Nullus inde malec'r'. Jud'im. Infortuniam. Et sup' hoc venerunt p'fati vicecomites & proferunt bre' Dn'i Regis in hec v'ba. H. dei gr'a vicecomitib' suis London sal'm. Cum nup' p' infortunatam oppressionem viror' & mulierum que p ruinam Campanarii ecc'le beate Mar'. de Arcub' & cuid'm domus Prior & Convent'. eccl'ie x'pi Cantuar'. nup' accidit in Vico de Weschep petram maeremiu' & plumbum & om'ia alia eiusd'm domvs tanq'm d'do cepi'tis in manu' n'ram, nos, eisd'm Priori & Conventui' gr'am facer' volentes ad p'sens dedimus & concessim' eisd'm petram maeremium plumbum & o'a alia eiusd'm dom' que d'ca ocasione cepistis in manum n'ram de gr'a n'ra speciali. Et i'o vobi' mandam' q'd eisd'm Priori & Conventui petram maeremium plumbu' & omia alia d'te Dom'. in manu' n'ram capta occ'one p'd'ca restitui faciat de dono n'ro. T. meip'o apud Westm'. xij die Mart'. anno R. n'. quinquagesimo q'nto."

ST. NEWMAN.

ST. MICHAEL'S, CROOKED LANE.

[1831, *Part I., pp.* 295-296.]

With reference to St. Michael's Church, I beg to observe that the two Pointed arches referred to by A. J. K. [*ante*, p. 39-40] could not have formed any part of a college built by Sir William Walworth, inasmuch as the style of architecture of the remains belongs to a period nearly two centuries earlier. This relic of ancient London adjoined the southern wall of the vestry room of St. Michael's Church, and was, previous to the destruction of that edifice, concealed by some vaults which were tenanted by a basket-maker, and approached from Crooked Lane by a flap door. The remains consisted of the piers appertaining to two vaulted compartments of a crypt, and appear to have been constructed about the conclusion of the twelfth century. The angle of the centre pier was worked into a small pillar between a torus and a cavetto, the latter situated on the return of the pier; the capitals of the small columns are now mutilated, but were enriched with simple leaves. This style of decoration was essentially Norman, and is found in the earliest specimens of Pointed architecture. From the circumstances of the Norman mouldings being accompanied with Pointed windows, I am induced to fix the conclusion of the twelfth century as the age of the structure; and I do not assign an earlier period, because the Temple Church, built in 1185, of which the main arches are Pointed, has circular-headed windows, and the circumstance of Norman mouldings being found forbids the assumption of a more recent date.

The accompanying slight sketch preserves the appearance of the remains.

The windows being placed so high show that it was a crypt to which they belonged, the vaulting in all basement structures being made to rise in a sloping direction to the crown of the window arch, which it would otherwise conceal.

The cellar which contained the remains was groined in stone, the vaulting being sustained on square piers; and it will occur to the historian of St. Martin-le-Grand, who doubtless recollects the cellar, that it closely resembled the vaults discovered on the site of the New Post Office. These cellars, however, did not form any part of the crypt, but were not earlier than the Reformation, or, perhaps, the Fire of London. I always considered the vaults of St. Martin's to have no older date than the destruction of the monastery; and I felt this opinion to be corroborated by the cellar in Crooked Lane.

I think it will now be admitted that the remains in question cannot form part of a college built by Sir William Walworth late in the fourteenth century; and so far A. J. K. will acknowledge the correction. Might not these arches have formed part of the mansion called the Leaden Porch? A similar crypt, and nearly coeval with it, belonged to Gisor's Hall. There are some very considerable remains eastward of the site of the destroyed church, the origin of which, I am happy to see, is likely to be elucidated by a gentleman who has bestowed so much attention upon the early history and antiquities of the Metropolis as your correspondent, and I anticipate much research and information from his ensuing communications.

I would, in conclusion, observe that the old church is said to have had its site where the parsonage house was subsequently built; if so, we must be led to seek for the foundations of the earlier structure among the remains of the ancient and massy walls, which were disclosed near the south-east angle of the modern church, but which do not indicate that the original was a "small mean building," as it is said to have been. E. I. C.

St. Michael's Chapel, Aldgate.

[1789, *Part I., p.* 293.]

This vestige of Gothic architecture is beneath the house of Mr. Relph, the south-east corner of Leadenhall Street, and serves to show to what a prodigious height that part of the city has been raised since the foundation of this structure, the floor of which was evidently on a level with the common way. The chapel consists of pillars and arches in beautiful preservation, and is supposed to have been built by Norman, the Prior of St. Catharine of the Holy Trinity, next Aldgate, about the year 1108. It has two aisles, and the keys of the arches are sculptured with well-executed masks, etc. At the extremity are still to be seen the iron hinges on which the casements turned.

The gentleman who possesses this venerable remain informed me the aisles have been filled near 6 feet within his time, and the earth now reaches within 2 feet of the capitals of the pillars, which are judged to be buried at least 16 feet, as may be seen from the annexed engraving (see Plate I.).

The length of the chapel from north to south (contrary to our mode of building sacred edifices) is 48 feet, and from east to west 16 feet; the walls are of square pieces of chalk, in the manner of Rochester Castle, and the arches of stone, exhibiting as skilful masonry as anything in this age of refinement.

If we allow 10 feet for the present internal altitude, and 16 for the parts of the shafts buried, we may with truth conclude the street pavement to be at least 26 feet higher in that situation than it could have been at the foundation of this beautiful chapel.

INVESTIGATOR.

[1789, *Part I.*, *pp.* 495-496.]

The account and view of St. Michael's Chapel, near Aldgate, in your Miscellany for April last, p. 293, led me to look into honest John Stow's description. The result of my inquiry was that the house now occupied by Mr. Relph, slop-seller (and, if I mistake not, about twenty years ago by a chemist, whose name I have forgot, and who then showed me the identical remnant of antiquity we are treating of), was, about 200 years ago, in the occupation of John Stow the antiquary, tailor; and that "upon the pavement of his dore where he then kept house"* was hanged the balliff of Romford in Essex for telling the curate of Aldgate that there was an insurrection in Norfolk, Suffolk, and Essex, for which the priest could never after show his head. The execution was performed at the "well within Ealdgate," where yet remains a pump.

It may seem extraordinary that St. Michael's Chapel, in his own neighbourhood, and, it may be, under his own house, should have escaped this diligent investigator; especially as he relates (p. 144), that "in setting up, 1590, a frame of three houses betwixt Belzetters (Billiter) Lane and Lime Street in place where before was a large garden-plot, inclosed from the High Street with a brick wall, which wall being taken down, and the ground digged deep for cellarage, there was found, right under the said brick wall, another wall of stone, with a gate arched of stone, and gates of timber, to be closed in the midst, toward the street. The timber of the gate was consumed, but the hinges of iron still remained on their staples on both the sides. Moreover, in that wall were square windows, with barres of iron, on either side the gate. This wall was under ground above two fathomes deepe, as I then esteemed it; and seemeth to

* "Survey of London," 1633, p. 152.

be the ruines of some house burned in the reigne of King Stephen, when the fire began in the house of one Aleward, neere London Stone, and consumed east to Ealdgate, whereby it appeareth how greatly the ground of this city hath been in that place raised."

Admitting the ground to have been raised 12 feet between the reign of Stephen and James I., a space of 600 years, and 6 feet more in a course of twenty or twenty-five years, the soil of London has had a more rapid rise than that of Modena, where, Keysler tells us, large stones, the remains of streets and buildings, are found at the depth of 14 feet; below which is hard earth, or virgin mould, undisturbed, fit for building. "In making the great sewer in Walbrook, 1774, the labourers brought up wood ashes, mixed with soft earth and mud, 22 feet below the present surface, which is much deeper than the present level of London, and therefore must have been the effect of some fire long before that of 1666, and before the ground could be raised by the rubbish of various structures, or much built on, this depth being probably the natural soil of the city, and a hard gravel. It is to be ascribed to the destruction by Boadicea, this spot being near the centre of their city." (See the new edition of Camden's "Britannia," ii., 15.) The greatest depth at which Roman pavements were found in Lombard Street, 1786, was 12 feet (see "Archæologia," viii., 117).

What was the hall of business of a Lord Mayor of London 500 years ago is now a cellar under an inn, descended into by eighteen, sixteen, and twelve steps, each about 7 inches deep (see your vol. liv., p. 733). [Gerard's Hall, see *ante*, London, part i., p. 270.]

The crypts of a church at the corner of Leadenhall and Bishopsgate Streets, under a house then occupied by Mr. Hardy, hardwareman, now, I believe, by a linen-draper, laid open by a dreadful fire, which destroyed the four corners of those and the adjoining streets, in November, 1765, were engraved in your vol. for February, 1766 [see *post*, St. Peter's Church, pp. 82-84], and supposed to have belonged to St. Mary's Church, Gracechurch Street, mentioned only by Maitland (see "British Topography," i., 721).

The chapel of St. Michael, of which we are now treating, seems to be the same which, in an old perambulation of the soke of Aldgate, in a book called "Dunthorne," is called the church of St. Michael (Strype's "London," i., bk. ii., p. 55). The chapel of St. Michael is mentioned in a Bull of Pope Gregory IX., 1240, 24 Henry III., granting it, with that of St. Catherine, to the priory of the Holy Trinity within Aldgate (Rymer, i., 390). In a Bull of Pope Martin IV., dated 10 Edward I., 1282—not, as Bishop Tanner ("Not. Mon.," 303), 1285—this is spoken of as a parish church, whose parishioners refused to pay their dues to the convent in whose patronage the church was. It is called St. Michael-within-Aldgate; and the other the church of St. Catherine within the precinct of the

monastery ("in atrio ipsius monasterii")—London churches, appropriated to the uses of the prior and convent (Rymer, ii., 202).

"The priory was built on a piece of ground in the parish of St. Catherine towards Aldgate, lying in length betwixt the king's street (or highway) by the which men go to Aldgate, near to the chapel of St. Michael, towards the north" (Stow, 145); *i.e.*, the priory was north of St. Michael's Church, the ruin in question.

"Norman," says Mr. Stow, "took on him to be prior of Christ's church, 1108, in the parishes of St. Mary Magdalen, St. Michael, and St. Katherine, and the Blessed Trinity, which now was made but one parish of the Holy Trinity." Here, then, were four parish churches consolidated into one (see also Newcourt, i., 555).

This was in the beginning of the twelfth century, in the reign of Henry I.; but query if the parish churches of St. Michael and St. Catherine did not subsist distinct later, even down to 1282, when Pope Martin mentions its parishioners, though one of his predecessors, forty years before, styles it only a chapel. Query, also, whether this church, whose ruins you have engraved, be not the original church of the twelfth century, destroyed in the fire of London in the reign of Stephen, and perhaps never rebuilt. What authority your correspondent has for ascribing it to Norman, the first prior, does not appear. The fine register of this priory, formerly in the hands of Mr. Austin, at whose sale it was purchased by Mr. Astle, and by him presented to Dr. Hunter's library, in a passage published by Hearne, in his "Notes to William of Newborough," p. 703, says the priory church was burnt 1132 by a fire which destroyed the greatest part of the city. PALÆOPHILUS LONDINENSIS.

[1790, *Part I., p.* 413.]

In a MS. of the late Dr. Ducarel's, I find a drawing which will illustrate in some degree the view which you have given of St. Michael's Chapel (see Plate I., Fig. 6). It is said to have been taken "from an underground stone building under the shop of Mr. Gilpin, a chemist, at the end of Fenchurch-street and Leadenhall-street, 1754." ANTIQUARIUS.

ST. NICHOLAS AD MACELLUM.

[1823, *Part I., p.* 34.]

Newcourt, in his "Repertorium," quoting from Stow, expresses, under the head of "Christ Church Vicarage," as follows: "This Church, then [at the Dissolution], was by K. Hen. VIII. in the 38th of his reign bestowed on the Mayor, Commonalty, and Citizens of the City of London, to make a parish church thereof, in the place of the two churches of St. Ewen in Newgate Market, near the North

corner of Eldeness [now Warwick] Lane, and St. Nicholas in the Shambles, situate on the North side of Newgate Street, where there is now a Court; which were thereupon both demolished, and the respective parishes thereto belonging, with so much of Sepulchre's parish as then lay within Newgate, laid to this new erected parish church, which was then ordered to be called by the name of Christ Church, founded by King Henry VIII." I have reason to believe that the said parish of St. Nicholas ad Macellum (or the Shambles) was at one period an appendage to the parish of St. Olave in Hart Street; but this connection must have been at a remote period, and Newcourt, whose work was published in 1708, does not notice the circumstance. The characters MAC, with or without a flourish over them, will readily be admitted as an abbreviation of "Macellum"; and as the said flourish frequently supplies the place of the letter N, this explanation will perhaps account for the expression "St. Nicholas ad Manc," made use of in your Magazine for November last, p. 386, by "An old Correspondent," who makes inquiry on this subject.

An intelligent friend of mine, more conversant than, perhaps, any other person with the affairs of the parish of St. Olave in Hart Street, has directed his attention to the said inquiry; and if successful in discovering any new matter, he will, I doubt not, communicate the result through the medium of your pages. J. B. G.

St. Olave, Hart Street.

[1823, *Part I., pp.* 206-208.]

The parish church of St. Olave in Hart Street is one of those which were not consumed in the Great Fire of London, and with the exception of the upper parts of the tower (with its turret) and the vestry-room, which are brick-built, productions of late years, most of the other principal parts of this edifice are interesting to the antiquary.

Like churches in general, it consists of a nave with side aisles; the arches and corresponding columns between which are bold and handsome, and would be much more so if the columns were more lofty. At the east end of the south front is the vestry-room. The nave is longer than the aisles, as the western part of the former is bounded northward by a portion of the rectory-house and southward by the tower. The latter has two handsome arches of communication with the nave and south aisle; and to the south-west angle is attached a smaller tower, within which is a stone staircase leading to the belfry.

Mention is made of this church early in the fourteenth century; for Newcourt, in his "Repertorium," records William de Samford to have been rector of it in 1319, and from the gracefully Pointed arches of four of the window apertures, and of the lower arches of the

nave and tower, I am induced to suppose that the parts containing them are the most ancient portions of the edifice. The four apertures which I thus allude to are the window on the west side of the tower, those at the east and west ends of the nave, and that at the east end of the north aisle. Of what forms the tracery of them may have been originally is uncertain. The said west window of the tower has at present three lights or divisions with cinquefoil heads, and small upright mullions with corresponding arched work are filled in at the head. This filling in, however, I consider to be of later date than the aperture itself, and part of the operations, probably of Richard and Robert Cely, whom Stow mentions as principal builders and benefactors of this church, and who, as he states, were buried in it. The said Richard Cely, if Newcourt's idea respecting his identity be correct, presented to the living in the middle, and again towards the latter end, of the fifteenth century. Very likely the three other windows also once assumed a similar appearance; but the window at the west end of the nave has at present merely plain ribs springing from the old mullions, and each of the two others had until lately upright mullions, without any arched ribs turning from them. In regard to all the several other windows throughout the fabric, and leaving out of consideration here, as well as in what respect the dripstones aftermentioned, some small apertures in the middle story of the tower (which are Pointed internally, but the exact shape of them externally, as originally formed, is now dubious), each of them consists of three lights, or divisions, with cinquefoil heads, formed under one arch very flatly pointed. The whole of the windows, excepting the two westernmost (which at the present day have not any), are finished externally with dripstones, having square returns. And in respect to doorways, those to the north and south entrances of the church, and the doorway from the south aisle into the vestry, have arches under square heads with ornamental spandrels, and both the former doorways have externally dripstones with square returns. There are two narrow entrances (exclusive of two others of recent construction) into the staircase tower, and another small aperture leads from the nave into the rectory-house. Of the arches over these apertures, those to the south entrance of the church, and to the said entrances to the staircase, are of the depressed kind turned from four centres; but those to the three other doorways are of a boldly Pointed character.

The arched tie-beams, with their intermediate moulded ribs and oak panellings (each of them ornamented at one angle with a floweret) over the nave and both the side aisles, remain entire, with the exception of a few mutilations; and their general aspect would lead me to conclude that the whole of them were constructed when Richard and Robert Cely, as aforesaid, improved this building, if what is recorded in the edition of Stow, 1633, as afterwards alluded

to, did not, as to a part of them, instruct me to the contrary. The tie-beams spring from stone corbels, one component part of each corbel being, as very commonly found, a shield. In a few instances the original sculptures of the shields have some time ago been replaced with wooden imitations. Five of the corbels on the north side of the nave are further decorated with angels, and a male figure, represented as habited in a loose garment, supports one of the shields towards the east end of the south aisle. Upon three of the shields are sculptured two lions passant gardant, which remind us of the bearings of our monarchs at an early period of English history. Several have bearings in relief, corresponding with the first of the following sketches, and two of them resemble the second sketch.

On these bearings I will merely notice as follows :

The patronage of this church appears to have been of old in the family of the Nevils ; and upon reference to Edmondson's "Heraldry," I find under the name of Nevil the saltire mentioned in numerous instances as a principal feature of their arms. It belonged at a later date to different parties, among whom appears the family of Windsor ; and in the latter work, under the three examples of this name, I find the saltire mentioned likewise. By far the greater part of the said shields, however, have no bearing sculptured upon them.

The decorations at the junctions of the moulded ribs of the ceilings are principally of shields. In some parts, however, the rose is introduced instead thereof, and in others they consist of foliage. Most of these shields also are plain, but on a few of them are sculptured the bearings expressed in the first of the above sketches. On one other appears what I should suppose to be intended for the City arms, but that the dagger is placed in the second of the four quarterings formed by the cross, instead of in the first as usual ; and on one other of the shields the cross only is introduced without the dagger.

At the west end of the nave is a good organ, the wainscot front of which displays a respectable appearance, but the style bears reference to the Gothic of Batty Langley's school. The several pews and galleries, likewise the altar-piece and its accompaniments, the pulpit and its appendages, the several lobbies and screens, the fittings of the vestry, and the porch to the south entrance, appear to have been constructed within the last century, and are respectable of their kind, but in every point of view discordant to the original character of the building. The ceiling of the vestry is finished with panelling and ornaments in plaster-work, the principal subject being an angel of nearly full size in relief, but of inferior execution ; over the chimney-piece are painted in chiaroscuro the three cardinal virtues. The figure of an old man between two glories, which is mentioned in Seymour's "Survey of London" to have been within an arched space

under the pediment of the altar-piece, does not appear there at the present day.

The effect of the interior of the church generally, and particularly as regards the aisles, is much disparaged by the crowded appearance which the galleries occasion. Previously to the recent repairs, questions as to their removal from the aisles, also as to an improvement of the western gallery, and the restoration of Sir Andrew Riccard's statue (after-mentioned) to its original place, were duly agitated in the vestry; but the schemes did not seem to meet with approbation. Other points of proposed improvement also were introduced to notice, but experienced a similar result. Some amendments, however, have taken place. A square-formed window which had been made in the north front has been built up. A modern frontispiece which had been fixed up to the north entrance has also been removed, and the imperfect parts of the said entrance restored in their original style. It is to be regretted that the square-headed window in the south front has not also been closed up; but this, with some other matters, and among them a porch to the south entrance, is more in unison with the doorway than the present porch; also the removal of the merely upright mullions from the east window of the north aisle must be left for a future, and I hope successful consideration. The accompaniments to the central east window were, as aforesaid, lately of the kind last stated; but new masonry of Bath stone has been substituted instead thereof, of a character which appeared to the architect coinciding with the period at which the aperture in all probability was formed, and at the same time more suitable to the reception of stained glass (the introduction of which was the principal inducement towards its improvement) than masonry corresponding with the head of the west window of the tower, which has been before alluded to. The stained glass is at this time (January, 1823) in preparation by Mr. James, of Gray's Inn Road, and bids fair to be a respectable specimen of his talent. The subjects of six of the nine compartments are the four Evangelists, expressed in reclined postures, and the apostles St. Peter and St. Paul; two others consist of groups of cherubs, and another will display a dove with glory. The four lights or divisions below the head of the window are to be decorated with borderings of leaves, etc., of a lively colour, but not so powerful as to interfere with the tints of the principal subjects above them.

It is recorded in the aforesaid edition of 1633 that considerable works were performed in this church during that and the preceding year; and among some other items attended to at that period, it seems that "the roof in the middle isle, decayed to the danger of falling, was with new timber rebuilt, new leaded, and the inside very worthily garnished." Great merit is due to the directing parties for having restored the said roof in its original character, and the battle-

ments also; but we must regret that the same taste was not extended to the upper portions of the tower, and to some other parts of the operations which were then conducted.

The upper timbers over the aisles were renewed at no very distant period, and lately the greater part of all the roofs have been uncovered and new leaded. J. B. G.

[1823, *Part I.*, *pp.* 315-317.]

Sir Andrew Riccard, who died in 1672, was a considerable benefactor to this parish, and he vested the advowson of the living in five trustees, to be elected, from time to time, from among the parishioners. The present rector is the Rev. Henry Butts Owen, D.D.

Sir Andrew's grave-stone is near the altar; and for further panegyric, the brass plate thereon refers the reader to the inscriptions which accompanied his statue, erected on the north side of the church. In this locality the said statue was, until the construction, some years ago, of the north gallery interfered with it; it was then, although it be a very respectable piece of sculpture, placed, and remains in, a situation under the west gallery, central, it is true, but from its obscurity, badly calculated to display the merits of the artist. The present pedestal is very low, and bears a modern inscription. The two tablets with Latin inscriptions, quoted by Newcourt, having, however, lately been discovered, they are intended to be attached to the wall immediately behind the statue. Sir Andrew has in his right hand a scroll expressed as rolled up, and not, as stated by the last-mentioned author, "a hammer or mallet, as President of the Turkey Company."

Four of the monuments have been lamentably interfered with also, and partially obscured by the erection of the south gallery—namely, a very fine old monument on the south wall belonging to the Deane family; a respectable one to the memory of Peter Turner; also the tablet inscribed to his father, Dr. Turner; and the monument of Sir John Mennes, Knt. In the north aisle the artificers were more sparing, by not continuing the gallery quite so far as the eastern wall; but even here a portion of the handsome monument to the Bayning family has not escaped injury from these spoliators.

In respect to the fair marble tomb mentioned by Stow to have been constructed to the memory of Sir John Radcliffe (son of Robert, Earl of Sussex) and Anne his wife, no part of it is remaining; and if the aforementioned monument of Peter Turner, which is stated in the aforesaid edition to be behind this tomb, be a just criterion as to its locality, it was situate at the east end of the south aisle; but the inscription relative to Sir John (who died in 1568), and the sculpture of his armorial bearings, appear now in the east wall of the north aisle; also near to them, and within a rudely

excavated niche, is an erect figure in armour, of full size (and from the position of the helmet behind the neck it has evidently once been recumbent), well carved in marble or alabaster, but now truncated at the knees. I take this to be the representation of the said knight, which, it seems, was once lying along the tomb; but of the figure of his wife, who is described to have been represented in a kneeling posture beside him, and of the inscription to her memory, I have at present been able to trace no remnant. Near to the supposed figure of Sir John Radcliffe is the handsome monument of Peter Cappone, a Florentine gentleman, who died in 1582; the principal object is an alabaster figure, the size of life, beautifully sculptured. Partly on the adjoining column, and in other parts on the north wall of the nave, near the altar, is the aforesaid monument erected to the Bayning family, one of whom, Lord Sudbury, was a benefactor to this parish. The net annual produce of an estate bequeathed by him is divided among the poor persons who have been householders within the parish, of good name and reputation, and who may have fallen into poverty and decay.

In a rude niche on the south side of the nave, and also near the altar, is a kneeling female figure, but without inscription. It is not of more than half the magnitude of that of Sir John Radcliffe; nor do I find any of the bearings which are sculptured on a lozenge fixed at the back of the niche in the coat which is attached to Sir John's inscription, or I should have supposed it to be the effigies of his lady above referred to. The said bearings are . . . between three roundles . . . a chevron engrailed . . . on a chief, . . . between two crosslets fitchy . . . a lion passant. . . .

At the east end of the south aisle is still remaining the tablet with brass plate to the memory of "John Orgene and Ellyne his wife," the date being pretty clearly (although the characters have been partially defaced) 1584. Mr. Urban will perhaps think the text-hand inscription under the same worth inserting in this place:

> "As I was, so be ye,
> As I am, you shall be;
> That I gave, that I have;
> That I spent, that I had;
> Thus I ende all my coste,
> That I lefte, that I loste."

In the edition of 1633 the date is put down 1591, and the inscription itself is copied incorrectly. These errors have also been continued in subsequent editions.

Of the twenty-six monuments or inscriptions recorded in the said edition of 1633, eight of them have been already alluded to; and at the east end of the north aisle the text-hand inscription to Thomas Morley, gent., is preserved. There are three which have not been before mentioned—namely, those of Schrader, Ludolph de Werder,

and Elssenhaimer; but of the fourteen others there are not any remaining at the present day, unless hidden by portions of the galleries.

At the west end of the south aisle is, however, a fractured black marble slab, which may have constituted one of them; there is also a slab in the north aisle, and another within a short space northward of the door of the vestry, of both of which the inscriptions, or inlayings, are at this time obliterated or removed. The first-mentioned of these three slabs has had a large plate inserted towards the middle; above are three inlaid shields of white marble, but no vestige of any bearings now appears upon either of them, and round this slab is an inlaid border, also of white marble.

Several monuments recording persons who died after the middle of the seventeenth century appear in various parts of this fabric. Some of them exhibit very good specimens of sculpture, and many of them are mentioned in sundry publications.

I notice, however, on the south wall of the nave, and immediately over the niche which contains the kneeling female figure above mentioned, a monument to the memory of Jeffery Kerby, Esq., and one of his daughters; he was Alderman of London, and died in 1632, and his daughter in 1634. I do not find this memorial recorded in such accounts of the church published after 1633 as I have had opportunities of referring to, although the general appearance and character of the monument evidently denote that it is not of recent erection.

A stone tablet at the west end of the south aisle records a donation of John Highlord, sen.—40s. per annum to buy Newcastle coal for the poor of the parish.

A good print of this church from the north-east was published in 1736 by R. West and W. H. Toms. Since that period (but many years ago) plain parapets have been introduced instead of the battlements; also the porch to the north entrance (built in 1674), likewise the clock faces with projecting beams, and other matters belonging thereto have been removed. Of late years sundry further representations of this edifice have been laid before the public.

An arched gateway or portal at the south-east part of the churchyard is a good specimen of the style which prevailed about a century ago; and the entrance to the smaller burial-ground, which is opposite to the east end of the church, is one of those examples which, although not very rare, yet, possessing a superfluity of carving, in which Death's heads, crossed bones, and other such emblems of frail mortality are bountifully introduced; they are, nevertheless, objects of curiosity. The buildings adjoining, south to this burial-ground, are a portion of the East India Company's warehouses, erected on the site of an edifice once used as the Navy Office; and on this spot was previously the priory of Crossed or Crutched Friars.

J. B. G.

[1845, *Part II., pp.* 353-354.]

In Pepys' "Diary," vol. i., 8vo., edit. 1828, p. 207, we read:

"June 30th, 1661 (Lord's day). To church, where we observe the trade of Briefs is come now up to so constant a course every Sunday that we resolve to give no more to them."

On referring to the original MS. book of "Collections in the Church of St. Olave, Hart Street," I meet with the following item on the day on which Pepys found cause for complaint:

"June 30, 1661. Collected for sev^rall inhabitants of the parish of St. Dunston's in the West towards there losse by ffire, one pound two shillings and seaven pence." } xxii^s. vii^d.

Some excuse for Mr. Pepys' impatient observation as to the weekly recurrence of briefs may be found in the fact that the same parish account-book contains entries of similar collections in church towards the relief of losses by fire, etc., on the fourteen successive Sundays previous to this appeal.

In vol. iii. of the "Diary," p. 215, May 9, 1667, is the following tragical notice:

"In our street, at the Three Tuns tavern, I find a great hubbub; and what was it but two brothers had fallen out, and one killed the other! and who should they be but the two Fieldings! one whereof, Bazill, was page to my Lady Sandwich; and he hath killed the other, himself being very drunk, and so is sent to Newgate.

"10th. At noon to Kent's, at the Three Tuns tavern, and there the constable of the parish did show us the picklocks and dice that were found in the dead man's pocket, and but 18d. in money, and a table-book wherein were entered the names of several places where he was to go, and among others his house where he was to dine, and did dine yesterday.

"And after dinner went into the church, and there saw his corpse with the wound in his left breast—a sad spectacle and a broad wound, which makes my hand now shake to write of it. His brother intending, it seems, to kill the coachman, who did not please him, this fellow stepped in and took away his sword, who thereupon took out his knife, which was of the fashion, with a falchion blade, and a little cross at the hilt like a dagger, and with that stabbed him."

The following is an extract from the register of burials in the parish of St. Olave, Hart Street:

"1667, May 10. Basill Feilding slayne by his brother. Buryed in the churchyard."

Pepys at a subsequent date (July 4, 1667) corrects his mistake as to the name; Basil having been the murdered youth, and "the other," whose name he does not state, the fratricide. He informs us that he attended the trial at the Sessions-house before Judge Keeling,

that the prisoner was found guilty of murder, and nobody pitied him.

I have searched in vain for some particulars of this case beyond the slight notice afforded in the "Diary."

In the "Diary," vol. iii., p. 380, the author says:

"October 12, 1667. At home we find that Sir W. Batten's body was to-day carried from hence, with a hundred or two of coaches, to Walthamstow, and there buried."

The following is an extract from St. Olave, Hart Street, register of burials:

"1667, Oct. 12. Sir Wm. Batten buryed at Walthamstow, in the county of Essex, in ye side chauncell."

"Diary," vol. iv., p. 252:

"Feb. 17, 1668-9. To Colonel Middleton's to the burial of his wife, where we were all invited, and much more company, and had each of us a ring. At church there was my Lord Brouncker and Mrs. Williams in our pew; the first time they were ever there, or that I knew that either of them would go to church."

Extract from the register of burials:

"1668, Feb. 16. Mrs. Elizabeth, wife of Colonell Midleton."

Lord Brouncker here spoken of was one of the founders of the Royal Society, and was nominated the first president on its incorporation by royal charter in 14 King Charles II. He lived in Savage Gardens, Crutched Friars, which was at that time a fashionable part of town.

Many persons of consequence alluded to in Pepys' "Journal"—Sir Jeremy Smith, the Deanes, the Knightleys, and others—were buried in this church.*

In the register of burials are the following:

"1669, Nov. 13. Elizabeth, wife of Samuell Pepys, Esq., one of his Ma^tis^ Com'ision^rs^ of ye navy, obit x Novem^r^, and buryed in ye chauncell xiiith instant."†

"1672, Sept. 17. Sr Andrew Riccard obiit vj p^r^nt, and buryed in ye chauncell."‡

Sir John Minns, Vice-Admiral and Comptroller of the Navy, and afterwards a Commissioner, whose name is also known as a traveller and a poet, was buried in the chancel February 27, 1670-71. His monument remains.

* Various genealogical extracts from the register of this parish will be found in vol. ii. of the "Collectanea Topogr. et Genealogica."

† There is an excellent marble bust of Mrs. Pepys over her monument in the chancel.

‡ An eminent Turkey and East India merchant, knighted July 10, 1662. He purchased the advowson of St. Olave's, and left it to trustees, who are five in number, and have the presentation to the living. There is a marble statue of him which was erected to his memory by the Turkey Company, who had it placed against the north wall of the church; but it has since been removed to the west end of the building, and stands under the organ gallery.

Perhaps the most striking parts, both of Pepys' and John Evelyn's interesting volumes, are those which relate to the Great Plague of 1665, and the Fire of London in the following year.

On July 24, 1665, the frightful pestilence, which had already swept away so many inhabitants of London, broke out in the parish of St. Olave, Hart Street, the following being the earliest notice of the plague which occurs in the register of burials :

"1665, July 24. Mary, daught^r of William Ramsey, on of the Drap.'s almesmen, and ye first reported to dye of ye plague in this p'ish since this visitac'on ; and was buryed in ye new ch. yd."

Twelve days previous—that is, on Wednesday, July 12, 1665—there had been collected in St. Olave's Church "ye some of thirty-eight shillings, being ye first day apoynted to be kept as a day of publique humiliac'on for averting ye plague of pestilence."

Other cases of plague soon followed from the same house, one of the Drapers' almshouses, founded by Sir John Milbourn, which are still standing in Cooper's Row, they having, like the old parish church, narrowly escaped the flames of 1666. They have only just been spared by the London and Blackwall Railway.

The devastation made by the disease in the neighbourhood soon became dreadful in this parish. The registers, which have been very carefully kept since the year 1563, bear painful testimony to the extent of the mortality, each entry of a burial from the plague being distinguished by having the letter P prefixed to it. On July 30, 1665, vol. ii., p. 298, Pepys wrote thus :

"It was a sad noise to hear our bell to toll and ring so often to-day, either for deaths or burials ; I think five or six times."

Yet, strange to say, he has on the following day this memorandum, full of the world and the pride of life :

" 31st. Up and very betimes by six o'clock at Deptford, and there find Sir G. Carteret and my lady ready to go : I being in my new coloured silk suit, and coat trimmed with gold buttons, and gold broad lace round my hands, very rich and fine."

It is melancholy to observe, from an examination of the names of the parties dying of the plague in the parish, with what fearful violence the disorder raged in those houses into which it had once found an entrance. Between September 10 and September 25 six persons of one family named Poole, probably all the inmates, were buried from one house.

St. Paul's.

[1796, *Part II.*, *pp.* 737-738.]

Tradition or ancient chronicle, or some other source of information, mentions St. Paul's Church as built on the site of an ancient temple of Diana. Was it with regard to this legendary record that the curious offering took place of which Mr. Pennant takes notice? I

transcribe the passage from the second edition of his interesting account of "London," p. 367:

"The most singular offering was that of a fat doe in winter and a buck in summer, made at the high altar on the day of the commemoration of the saint by Sir William de Baude and his family, and then to be distributed among the Canons resident. This was in lieu of 22 acres of land in Essex, which did belong to the canons of this church. Till Queen Elizabeth's days the doe or buck was received solemnly at the steps of the high altar by the dean and chapter, attired in their sacred vestments and crowned with garlands of roses. 'They sent the body of the bucke to baking, and had the head fixed on a pole borne before the crosse in the procession untill they issued out of the West doore, where the keeper that brought it blowed the deathe of the bucke, and then the horners that were about the citie presently answered him in like manner; for which paines they had each man of the dean and chapter four-pence in money and their dinner; and the keeper that brought it was allowed during his abode there for his service, meate, drinke, and lodging, and five shillings in money at his going away, together with a loafe of breade having the picture of St. Paul upon it."*

I cannot help imagining, Mr. Urban, that the custom here detailed, or some appendage to it, is referred to by Erasmus in his "Ecclesiastica," Lib. i. He says: "Apud Anglos mos est Londoni, ut certo die populus in summum templum, Paulo sacrum, inducat longo hastili impositum caput feræ (damas illi quidem appellant, vulgus capros, quum re verâ sit hircorum genus cornibus palmatis in eâ insulâ abundans), cum inamœno sonitu cornuum venatoriorum. Hâc pompâ præceditur ad summum altare—dicas omnes afflatos furore Delio!"

Either the account of Erasmus is, however, inaccurate, or it has an allusion to some sportive addition to the homage described by Pennant, probably made by the choristers, who where the lordlings of misrule and masters of revelry in that their day, and under whose direction the theatrical interludes and entertainments, consisting in general of mixed or unmixed buffoonery, were exhibited. But we cannot help recollecting the ancient ceremonies of the Latonian huntress as probably passing on this very spot at which boys might officiate.

"Setosi caput hoc apri tibi, Delia, parvus
Et ramosa Mycon vivacis cornua cervi."

Stow, in the "Survey of London" (black-letter edition, 1618), speaks of the cross in Cheape as ornamented with a statue of the goddess, to which the adjoining cathedral had been formerly dedicated. This cross had in old times been ornamented with symbols

* Warton's "History of Poetry," ii. 390.

of Popery, which the zeal of reformation mutilated in the time of Edward VI.

On the subject of this cross, Stow observes that "there was set up a curious wrought tabernacle of grey marble, and in the same an alabaster image of Diana, and water conveyed from the Thames prilling from her naked breast for a time, but now decayed" (p. 484).

Another passage is more directly applicable to the subject of this letter:

"Some have noted that, in digging the foundation of this new worke—namely, of a chappel on the South side of Paul's church—there were found more than an hundred scalpes of oxen or kine in the yeere one thousand three hundred and sixteene; which thing, say they, confirmed greatly the opinion of those which have reported that (of old time) there had been a temple of Jupiter, and that there was dayly sacrifice of beasts.

"Other some, both wise and learned, have thought the buck's head borne before the procession of Paul's on Saint Paul's day to signify the like.* But, true it is, I have read an ancient deede to this effect:

"Sir William Baud, knight, the third of Edward the First, in the yeere 1274, on Candlemas-day, granted to Harry de Borham, deane of Paul's, and to the chapter there, that in consideration of 22 acres of ground or land by them granted within their mannor of Westley, in Essex, to be inclosed into his park of Curingham, he would for ever, upon the feast-day of the conversion of Paul, in winter, give unto them a good doe, seasonable and sweete, and upon the feast of the commemoration of Saint Paul in summer a good bucke, and offer the same at the high altar, the same to bee spent amongst the Canons residents: the doe to be brought by one man at the houre of procession, and thorow the procession to the high altar, and the bringer to have nothing: the bucke to be brought by all his meyney† in like manner, and they to have paid unto them by the Chamberlaine of the church twelve pence onely, and no more to be required.

"This graunt he made; and for performaunce bound the lands of him and his heires to be distrained on: and if the lands should be evicted [resumed by a court of judicature], that yet he and his heires should accomplish the gift. Witnesses, Richard Tilberie, William de Wockendon, Richard de Harlowe, knight, Peter of Stamford, Thomas of Walden, and some others.

"Sir Walter Baude, sonne to William, confirmed this gift in the thirtieth of the said king; and the witnesses thereunto were Nicholas de Wockendon, Richard de Rokeley, Thomas de Mandevile, John de Rochford, knights, Richard de Bromford, William de Markes, William de Fulham, and others. Thus much for the graunt.

* Surely, Mr. Urban, with much more probability, as having reference to the worship of Diana.

† Subst. "The many rend the skies with loud applause."—DRYDEN.

"Now, what I have heard by report and partly seene it followeth.

"Upon the feast-day of the commemoration of Saint Paul, the bucke being brought up to the steps of the high altar in Paul's church, at the houre of procession, the deane and chapter being apparrelled in coapes and vestments, with garlands of roses on their heads, they sent the body of the bucke to baking. [See Pennant, as above.]

"Then follows:

"There was belonging to the church of Saint Paul, for both the dayes, two special sutes of vestments, the one embrodered with buckes, the other with does, both given by the said Bauds (as I have heard). Thus much for that matter" (pp. 640, 641).

This festival of the commemoration of St. Paul is distinct from that of his passion, which, falling on the same day with that of St. Peter (June 29), is called "bis sesta dies." This commemoration was appointed for June 30, because in former times the Bishop of Rome had been accustomed to officiate upon one and the same day in pontificalibus in the churches dedicated to both of the Apostles; but when it appeared that this could not well be performed, by reason of the too far distance of the places one from the other, without too much and almost intolerable labour, it was thought better that on the first day the solemnity of them both should be celebrated in the Vatican Church, and the next day following the same duties should be performed in the church of St. Paul, in which place might be more fully completed what in that behalf might fortune to be omitted on the day before.

This account I find in Seymour, p. 652, with whose observation on the site of the cathedral of St. Paul I shall conclude my remarks.

"This stately church of St. Paul," says he, "stands in or near the place where once had been a temple of Diana, the goddess worshiped by the Londoners, as Apollo was by the people of Thorney, or Westminster. This appeared from the tusks of boars, horns of stags, and of oxen, and from the representation of deer, and even of Diana herself, upon the sacrificing-vessels found in digging the foundation of it, which was begun by Ethelbert, king of Kent, about the year of Christ 610." E. E. A.

[1810, *Part I.*, *pp.* 5-6.]

It has been generally imagined that, excepting Hollar's views in Sir W. Dugdale's "History of Old St. Paul's," there were no other regular representations of that stupendous fabric; indeed, a partial view of the upper part of the church and the centre tower is seen in a painting of the Great Fire of London done about the time. And some indications of the building are found in allegorical paintings and particular prints published previous to its destruction. However, as chance is continually bringing some curious matter or other to light, I last spring saw at a broker's a view of the crypt of old

St. Paul's, size 3 feet 6 inches by 1 foot 10 inches, in good condition, and tolerably well executed. Being familiar with Hollar's etching of this extraordinary part of the arrangement of the church, I was soon satisfied with the strong resemblance each bore to the other, therefore became a purchaser of the painting immediately.

The broker was ignorant of the name of the view, and said it had not been in his shop more than an hour, as a person in years, and in seeming distress, then brought it to him for sale. Hence it is not impossible but, as the painting in question has been so carefully preserved, there may be representations of other parts of the cathedral by the same hand still in existence, although, like this, kept back from knowledge in private hands since the above fatal catastrophe. By giving notoriety to this picture, a reasonable hope may be entertained that it may be the means of bringing forward others, if any of these are in being, to gratify that part of the public who are admirers of such splendid scenes.

Description of the Painting.

By Hollar's plan of Old St. Paul's, it appears there were twelve divisions of arches in the nave and the like number in the choir, exceeding by far the number and extent of any other of our great churches. York cathedral, termed now the king of all such sumptuous edifices, has in the nave eight divisions and in the choir nine; extreme length of the church 484 feet 10 inches. As York, though inferior in this respect to Old St. Paul's, appears of such prodigious magnitude, what must have been the appearance of the other whose dimensions were 699 feet in length, exceeding York by 214 feet? Thus reflecting, we cannot but be surprised and filled with astonishment at witnessing the great expanse of line seen in the painting. The view is taken directly in the centre of the crypt, standing against the eastern wall and looking west, bringing in distinctly twelve divisions of arches, corresponding with and supporting those in the choir above. As the width of the centre aisle of the crypt was very great (130 feet), and there not being height sufficient from the nature of the construction to throw groins across it from one cluster of columns to the other, it was found expedient to run down the centre of the crypt a corresponding number of divisions of arches to those on each side of the aisle, forming thereby a double division, for without such a contrivance no single series of groins could possibly, from the extreme flat curvature they would have taken, have been of adequate strength to support the choir rising over them. The columns, which are entirely plain, bearing the arches and groins, are clustered four in number for the centre of the great aisle, eight for those on the side of it, and three for those as being placed against the walls. The groins are of the equilateral proportion, perfect and beautiful. Between the twelve divisions of the wall north and south

are as many windows, and the whole design is simply grand, and of a capaciousness inspiring the most sublime ideas, and well qualified to prepare the mind, from such an immense basement story, to enter upon the more gorgeous elevation of the choir itself. The style of the work corresponds with that which prevailed in the reign of Edward III., and has much affinity with the architecture of the crypt of St. Stephen's Chapel, Westminster, erected by that monarch.

Hollar's plan of the crypt of St. Paul's shows but eight divisions and one half of the ninth, a partition being thrown across the four aisles shutting out the other three divisions and a half. Probably this portion was reserved for a repository of some kind or other, and not accessible to this artist at the time; or he did not think it necessary to make his plan more general, as the lines he has laid down are quite sufficient for the illustration of his view. At the fifth division Hollar gives an open screen marking off the chancel from the nave of the crypt, which together were called the Church of St. Faith. Hollar made his drawing before the Grand Rebellion, and when Cromwell's horse were quartered in the church they destroyed all the woodwork belonging to it; and as it is evident the painting, from the costume of the numerous persons introduced, was done in Charles II.'s time, we are satisfied why in Hollar's prints there are but eight divisions, and in the painting before us twelve, as every impediment in the way of Hollar's pencil was thrown open by the above devastation to the painter of the scene now under consideration.

From the assemblage of people of every description discovered walking among the aisles—clergy, knights, ladies, tradesmen, beggars, etc.—the crypt must then have been a common resort for idlers, a convenient place for assignation, and a kind of mart wherein commercial transactions were carried on. And however many a lover might there have sought consolation for his amorous complaints, we find in a play called "The Merry Devel of Edmonton" (wrote much about this period) a discarded swain determining to repair thither for a purpose the very reverse:

> "I'll go and wear out my shoe soles
> In pashion, in St. Faith's Church under Paul's."

Gentlemen desirous of seeing the picture may have an opportunity by calling any Thursday between the hours of twelve and three, at No. 12, Upper Eaton Street, Grosvenor Place. J. C.

[1784, *Part I., p.* 256.]

In the church of St. Paul, London, the prebend of the seventh stall on the left side of the choir has the name of Reculverland, Raculverlonde, Radecolverslond, Raculverden, and Raculveresland; and also of Tillingham, in which last place, in the county of Essex, the corpse of this prebend lies.*

* Newcourt, i. 202; Morant's "Essex," i. 371. In Ecton it is styled Ealdland. Hugo de Rac, or Raculver, had this prebend in 1185.

Ethelbert, King of Kent, gave these lands to the church of St. Paul's; but both in his grant and in Domesday they retained the name of Tillingham. I wish to be informed how the name of Reculver came to be applied here. P. Q.

[1844, *Part I., p.* 28.]

Falstaff inquires of his page, "Where's Bardolph?" The page rejoins, "He's gone into Smithfield to buy your worship a horse." Falstaff then says, "I bought him [Bardolph] in Paul's, and he'll buy me a horse in Smithfield; an I could get but a wife in the stews, I were manned, horsed, and wived" (see Henry IV., Part II., Act I., Sc. 2).

I do not know whether I have ever before requested your attention to the exact parallel of the above passage, which is to be found in Burton's "Anatomy of Melancholy"; if so, I will, however, venture to reproduce it on this occasion. "He that marries a wife out of a suspected inne or ale house, buyes a horse in Smithfield, and hires a servant in Paul's, as the diverbe is, shall likely have a jade to his horse, a knave for his man, and an arrant honest woman to his wife" (Burton's "Anatomy of Melancholy," vol. ii., p. 492, edit. 1813). By which collateral passages of these two eminent writers, who were both living in the earlier part of the seventeenth century, it would appear that hiring servants in the nave of St. Paul's Cathedral, the promenade of all the loose characters of London at that time, and the purchase of a horse from among the unsound animals exposed for sale in Smithfield, had grown into a "diverb" or proverbial warning; and this is a more likely conjecture than that either Shakespeare or Burton borrowed from each other. A. J. K.

[1846, *Part II., p.* 384.]

The following extract from a letter from Sir John North, K.B., to his nephew, Dudley North, dated March 22, 1637, evidently relates to the works in connection with the restoration of Old St. Paul's by Inigo Jones, which were commenced in 1633. The original is in a collection of letters, principally of the same family of North, in the possession of the Rev. J. Spring Casborne, Pakenham, Suffolk.

"The business of St. Gregories Church was moved by my lord and me, to many of the great lords, who concluded the king's resolution for the removing of the church was fixed, and would not be altered upon any reason the parish or we could alledge to the contrary. My lord treasurer cannot save the hall and chapel of London House; but down they must go to make a clear passage about Paul's Church."

Sir John North, K.B., the writer of this letter, was brother to Dudley, Lord North, who died in 1666, whose son Dudley, afterwards Lord North, to whom the letter was addressed, was father,

among other children, of Charles, Lord North, and Sir Francis North, Knt., Lord Guildford, and of Mary, who married Sir William Spring, of Pakenham, Suffolk, Bart., ancestor of the present possessor of that place, the Rev. J. Spring Camborne. The Lord Treasurer mentioned in it was William Juxon, Bishop of London.

W. C. TREVELYAN.

[1808, *Part II., p.* 1073-1074]

On visiting, a short time since, the crypt of St. Paul's Cathedral, where are preserved a few remains of the monuments erected in the former structure, and which are now placed under the great east window, I was particularly struck with the superior execution and bold relief of an upright figure, represented in a winding-sheet, tied at the head and feet, the face only being exposed, the folds of the drapery and whole execution of which may be pronounced admirable, and is, in every respect, deserving the attention of the artist and antiquary (see Fig. 7). Upon a closer examination, I discovered it to be executed in white marble, and to be in no place at all mutilated or defaced. Upon turning over Sir William Dugdale's "History of St. Paul's," p. 63, I found a description and rough engraving of a monument erected to the memory of Dr. John Donne, the divine and celebrated satirist, where a figure, bearing every resemblance to the one in question, is placed on an urn, and standing upright in a circular niche, which, together with the description given of it in his life, I think will prove it to be the same. As the origin of this figure is rather curious, I have extracted the account given of it in Donne's Life, by Isaac Walton, and present you a drawing taken from the original. (See Walton's "Life of Donne," p. 97.)

And at the concluding part of his work, Walton, speaking of Dr. Fox's friendship for Donne, says (alluding to this figure):

"He lived to see as lively a representation of his dead friend as marble can express; a statue, indeed, so like Dr. Donne, that (as his friend, Sir Henry Wotton, had expressed himself), 'It seems to breathe faintly, and posterity shall look upon it as an artificial miracle.'"

There is a note in Zouch's edition of Walton's work by which it appears to be the workmanship of no less an artist than Nicholas Stone, the eminent statuary, who lived in the reigns of James and Charles I., and executed several excellent monuments, particularly one to the memory of a branch of the Bedford family, for which he received £1,120. This note contains the two following memorandums, extracted from a copy of his pocket-book:

"In 1631 I made a tombe for Dr. Donne, and sette it up in St. Paul's, London; for which I was paid by Dr. Mountford the sum of £120. I took £60 in plate, in part of payment."

"1631. Humphrey May, a workman employed under Stone, finisht the statue for Dr. Donne's Monument, £8."

SAMUEL PATERSON.

[1782, *pp.* 476-478.]

As the widow of the late Bishop of Bristol has an intention, with the permission of the trustees of St. Paul's Church, to erect a monument there to his memory, the following account of suchlike applications, for pictures and monuments, which have been hitherto made and rejected (extracted from the Bishop's Life), will be matter of curious information to many of your readers. N. N.

"The Royal Academy of Painters, in 1773, made an application to Bishop Newton, by their president, Sir Joshua Reynolds, representing that the art of Painting, notwithstanding the present encouragement given to it in England, would never grow up to maturity and perfection unless it could be introduced into churches, as in foreign countries; individuals being for the most part fonder of their own portraits, and those of their families, than of any historical pieces. That to make a beginning, the Royal Academicians offered their services to the Dean and Chapter, to decorate St. Paul's with Scripture Histories, and had chosen six of their members, Sir Joshua Reynolds, Mr. West, Angelica Kauffman, Cipriani, Mr. Barry, and Mr. Dance, to paint each a picture for this purpose; that these pictures should be seen and examined, and approved by the Academy before they were offered to the Dean and Chapter, who might then give directions for alterations and amendments, and receive or refuse them as they might think them worthy or unworthy of the places for which they were designed. None should be put up but such as should be entirely approved; and they should all be put up at the charge of the Academy, without any expence to the Members of the Church. St. Paul's has all along wanted some such ornaments; for rich and beautiful as it is without, it is too plain and unadorned within.

"Sir James Thornhill had painted the 'History of St. Paul' in the cupola, the worst part of the church that could have been painted, for the pictures there are most exposed to the changes of the weather, suffer greatly from damp and heat, and, let what will be done to prevent it, it is to be feared must, in no very long time, all decay and perish. It was happy, therefore, that Sir James's eight original sketches and designs, which were higher finished than usual, in order to be carried and shewn to Queen Anne, were purchased of his family by the recommendation of the Dean of St. Paul's, in the year 1779, and are hung up in the great room at the Chapter-house. Besides the exposition of these pictures in the cupola to the weather, they are at such a height as not conveniently to be seen from any part, and add little to the beauty and ornament of the church. They

had better have been placed below, for below they would have been seen, and there are compartments that were originally designed for bas-reliefs and suchlike decorations; but the Parliament (as it is said) having taken part of the fabric money, and applied it to King William's wars, Sir Christopher Wren complained that his wings were clipt, and the church was deprived of its ornaments. Here, then, was offered a fair opportunity for retrieving the loss, and supplying former defects. It was certainly a most generous and noble offer on the part of the Academicians, and the public ought to think themselves greatly obliged to them for it. The Dean and Chapter were all equally pleased with it; and the Dean, in the fulness of his heart, went to communicate it to the great Patron of the Arts, and readily obtained his royal consent and approbation. But the trustees of the fabric, the Archbishop of Canterbury, and the Bishop of London, were also to be consulted; and they disapproved the measure. Bishop Terrick, both as trustee of the fabric, and as bishop of the diocese, strenuously opposed it; whether he took it amiss that the proposal was not first made to him, and by him the intelligence conveyed to His Majesty, or whether he was really afraid, as he said, that it would occasion a great noise and clamour against it, as an artful introduction of popery; whatever were his reasons, it must be acknowledged that some other serious persons disapproved the setting-up pictures in churches; it was, in truth, not an object of that concern to run the risk of a general outcry and clamour against it; but the general opinion plainly appeared to be, on the contrary side, much in favour of the scheme. Whatever might have been the case in the days of our first reformers, there is surely no danger now of pictures seducing our people into popery and idolatry; they would only make Scripture History better known and remembered. Many other churches and chapels have adopted, and are adopting, this measure, as Rochester, Winchester, Salisbury, St. Stephen Walbrook, and several Colleges in our Universities. The House of Commons have given a rich painted window to their church of St. Margaret's, Westminster. Bishop Terrick himself approved, if not contributed, to the setting-up of a picture, by Cipriani, of the Annunciation, in the chapel of his own college, Clare Hall, at Cambridge; and why should such ornaments be denied to the capital church in the kingdom? The Dean, rather than that the scheme should be laid aside, proposed to make a trial and experiment how the thing would bear. Most churches and chapels, he observed, have something of ornament and decoration about the Communion Table. You sometimes see in the country,

> "'Moses and Aaron upon a Church-wall,
> Holding up the Commandments for fear they should fall.'

"St. Paul's will not well admit of any ornaments over the

Communion Table, because it would darken the windows there, which give the principal light to the choir; but near the Communion Table are two doors, one opening into the north, and the other into the south aisle; and over these two doors are proper compartments for two pictures. It was therefore proposed by the Dean that Sir Joshua Reynolds and Mr. West should paint these two pictures; and Mr. West's design being the giving of the two tables to Moses, from the cloud of glory, the people all standing beneath; and Sir Joshua's design being the infant Jesus lying in the manger, with the shepherds surrounding, and the light flowing all from the child, as in the famous 'Notte' of Corregio; here was the beginning both of the Law and of the Gospel; here was nothing that could encourage superstition or idolatry, nothing that could possibly give anyone any just offence. Let the trial be made only by these pictures, and if they occasion any noise or clamour, then let an end be put to the whole affair; if they are well received and approved, and applauded by the public, then let the other artists proceed. But reasonable as this proposition was thought to be, it was overruled by the same authority as the former; and whether the merits or demerits are greater of those who favoured the design, or of those who defeated it, the present age and impartial posterity must judge. Sir Joshua has wrought up his design into a noble picture. Mr. West exhibited his drawing at one of the public exhibitions of the Royal Academy; and Mr. Barry published an etching of his design, 'The Fall of the Angels,' both excellent, both masterly performances; and it is much to be wished that the other artists would follow the example.

"Some time before this another opportunity was unfortunately lost of decorating St. Paul's. When Bishop Newton was only one of the residentiaries, a statuary of some note came to him, desiring leave to set up a monument in St. Paul's, for one who had formerly been a lord-mayor, and representative of London. The Dean and his other brethren of the Chapter being in the country, he went to consult with Archbishop Secker upon the subject; and he was so far from making any objection, that he much approved the design of monuments, saying what advantages foreign churches had over ours, and that St. Paul's was too naked and bare for want of monuments; which would be proper ornaments, and give a venerable air to the church, provided care were taken that there were nothing improper in their structure, or in the inscriptions upon them. But when this was proposed to Bishop Osbaldiston, he was violently against it: 'Sir Christopher Wren had designed no such things; there had been no monument in all the time before he was bishop, and in his time there should be none.' He was desired to look at the print that hung over his head, of the inner section of St. Paul's, wherein he would see that Sir Christopher Wren had designed monuments, especially in the recesses under the windows. But he was not to be

convinced: 'Churches, he said, were better without monuments than with them.' But few will agree in this opinion. The sense of mankind has been contrary in all ages and all countries. Westminster Abbey is indeed too full of them. It may be said to be incrusted with them; and in some places they are ridiculously piled two stories high, one above another. At St. Paul's there is ample room, and spaces designed for monuments; and what a magnificent and glorious church would it be with a proper intermixture of pictures and statues! and what an ornament and honour to the Metropolis, and to the kingdom! The great difficulty is to find a suitable person to begin with, of eminence and dignity sufficient to set an example to the rest. Several gentlemen were desirous of opening a public subscription for a monument to Mr. Pope, in St. Paul's, as has been done to Shakespeare in Westminster Abbey; but Mr. Pope's religion was some objection to this scheme. It was a better thought of erecting the first monument to Bishop Sherlock, whose father had been Dean, and himself Bishop, of London, for many years."

[1823, *Part II.*, *p.* 504.]

The monument erected to the memory of Queen Anne in the area before the western front of St. Paul's is about to be repaired. A weekly paper, the *Museum*, after having been very witty (not to say rude) on the poor Queen's nose, has taken to itself the credit of having induced the Dean and Chapter to make this restitution, and "makes no doubt that the aforesaid nose was knocked off by the stone of some demagogue during the commotions attending Dr. Sacheverell's trial." This assumption is summarily overthrown by proving an *alibi:* the Queen's statue did not attain its present station till two years after Dr. Sacheverell's trial in the year 1710. There are at present, I should imagine, few who do not suppose the mutilations it has suffered to be the effect of all-corroding Time.

In your own pages,* however, Mr. Urban, may be found the real causes of its ruinous state. It has been twice attacked by lunatics, first in January, 1743, when the man "broke off the sceptre, and otherwise damaged the statue"; again in September, 1769, by a Lascar, who, when apprehended, attempted to stab the watchmen. In both cases it appeared, on examination before a magistrate, that the men were out of their senses. The continuator of Maitland thus describes the damage done on the latter occasion:

"Both the arms, with the globe and sceptre, were broken off from the Queen's statue, and every other figure had some damage done to them. The Lascar had the globe in his hand when he was coming over the iron rails!"

* *Gentleman's Magazine*, vol. xiii., p. 49; vol. xxxix., p. 461.

The sceptre appears to have gone at the first attack; it might have been replaced before 1769. It is not recorded on which occasion the nose (the stumbling-block of the *Museum*) disappeared.

The following history of the monument may at the present time prove not uninteresting to your readers. It is an extract from Malcolm's "London," the account of the sums expended on the work being gleaned from the books preserved in the cathedral:

"In 1712, Francis Bird had £250 for the Queen's statue and enrichments. The best part of this figure is the regal mantle. It is not so easy to say which is the worst. The four statues seated on the pedestal, of England, France, Ireland, and America, were £220 each, and the white marble shield of arms £50. This ill-contrived and tasteless groupe cost in all £1,180. The wits of the day were very severe upon it, and on the manner in which the Queen is placed, with her back to the church, and face to the brandy-shop."

Mr. Malcolm, in his vol. iii., p. 103, describes and criticises the numerous other works of Bird in adorning the cathedral. In the *Gentleman's Magazine*, vol. lxxviii., i., p. 595, his monumental labours are also criticised; but an error appears there in making the Queen's handmaidens cost as much as Her Majesty herself. NEPOS.

ST. PAUL'S CROSS.

[1784, *Part II., pp.* 810-811.]

To gratify your correspondent D. N. I send you a drawing of the pulpit at Paul's Cross (see Plate I., Fig. 3) from a copy in the Pepysian Collection at Magdalen College, Cambridge, and shall transcribe, by way of illustration, the words of honest Stow:

"About the middest of this church-yard is a pulpit crosse of timber, mounted upon steps of stone, and covered with lead, in which are Sermons preached by learned Divines, every Sunday in the forenoone. The very antiquity of which cross is to me unknowne.* I read that in the yeare 1259 King Henry the Third commanded a generall assembly to be made at this crosse, where he in proper

* "The original occasion of erecting a cross here, and so likewise in all other churchyards," says Dugdale, "was to put good people, passing through such cemeteries, in mind to pray for the souls of those whose bodies lay there interred. But, besides that use of the cross in this place, there hath been another made thereof, and perhaps very anciently, viz., of preaching there to the people." The "preacher at Pauls Cross" is mentioned in the will of Michael de Northburgh, Bishop of London, dated 10 kal. June, 1361; and by the letters hortatory of Robert de Braybroke, Bishop of London, 11 Richard II., it appears that "the high cross standing in the greater churchyard of the cathedral, where the word of God had wont to be preached to the people, was then grown ruinous by reason of winds and tempests. But, after that time, Thomas Kempe, who sat Bishop here 28 Henry VI. to 5 Henry VII., rebuilt it, as Godwin affirms, and as his arms, on sundry places of its leaded cover do manifest" ("History of St. Paul's," 2nd edit., p. 130).

person commanded the Maior, that on the next day following he should cause to be sworne before the Aldermen, every stripling of 12 yeeres of age, or upward, to be true to the King and his heires, Kings of England. Also, in the yeere 1262, the same King caused to be read, at Paul's Crosse, a Bull, obtained from Pope Urban the Fourth, as an absolution for him, and for all that were sworne to maintaine the Articles made in Parliament at Oxford. Also, in the yeere 1299, the Deane of Pauls accursed, at Pauls Crosse, all those which had searched in the Church of St. Martin in the Field for an hoord of gold, etc. This pulpit-crosse was, by tempest of thunder and lightning, defaced. Thomas Kempe, Bishop of London, new builded it, in forme as it now standeth."

In the Pepysian Library, I may add, is also a copy of Sir Philip Sidney's funeral procession to St. Paul's, 1587, drawn and invented by Thomas Lant, gent., servant to the said honourable knight, and graven on copper by Theod. de Brij, in the city of London, 1587, Latin and English, dated at the end 1588. A copy of this procession was sold, at Mr. West's sale, for ten guineas. John Claxton, Esq., of Lincoln's Inn, has another copy, which he bought for four shillings (see "British Topography," vol. i., p. 683). So fluctuating is the value of curiosities!

A London Antiquary.

St. Peter's Church.

[1766, *pp.* 55-56.]

The late fire in Leadenhall Street has exposed to view the remains of an ancient church, that had long since been forgotten, but for the diligent inquiries of Mr. Maitland, who, when he was compiling his "History of London," discovered it, and left us the following description of it.

Under the corner houses of Leadenhall and Bishopsgate Streets, and two houses on the east and one on the north, was situate a very ancient church, of Gothic construction, the principal part of which is still remaining, but part of the north aisle, beneath the house contiguous to Bishopsgate Street, was lately taken down to make way to enlarge the cellar.

When or by whom this old church was founded I cannot learn, it not being so much as mentioned by any of our historians or surveyors of London. However, the inside of it appears of the length of 40 feet, and the breadth of 26 feet and 1 inch, the former whereof consists of four arches, and the latter of two aisles; that towards the south being of the breadth of 9 feet 3 inches, and that on the north 16 feet, which shows the small pillars to be only 10 inches in diameter (see the Plate).

The roof of this ancient structure, which is a flattish Gothic arch, is at present only 10 feet 9 inches above the present floor, wherefore I am of opinion that this church originally was not above the height

of 17 feet within, which, together with 3 feet, the thickness of the arch, as lately discovered by a perforation, shows that the ground is very much raised in this neighbourhood.

At the distance of 12 feet from this church, northward, is to be seen a stone building, of the length of 30 feet, breadth 14 feet, and altitude of 8 feet 6 inches above the present floor, with a door in the north side and a window in the east end, as there was probably another in the west end. It is covered with a semicircular arch, built with small pieces of chalk in the form of bricks, and ribbed with stones resembling those of the arches of a bridge. What this edifice at first was appropriated to is very uncertain, though, by the manner of its construction, it seems to have been a chapel. But the ground being since raised on all sides, was probably converted into a subterraneous repository for merchandize; for a pair of stone stairs, with a descending arch over them, seems to have been erected since the fabric itself was built.

Thus far Mr. Maitland. But this church being among the ruins made by the fire, and intended to be quite erased, we were unwilling to suffer so venerable a structure to be totally demolished without some memorial of its existence, and therefore employed an artist to make a drawing of it, as it appeared immediately after the fire, when it was no otherwise defaced than when Mr. Maitland viewed it.

From this drawing the annexed plate was engraved, and is an exact representation of the inside of the remains of the old fabric.

Having communicated our design to an ingenious friend, together with Mr. Maitland's observations, he much approved it, and returned the following remarks:

Was not what Maitland calls a church the crypts of a church which once stood directly over them? The arches and sides of these crypts had pieces of chalk in them, like what appear in the other remains. Why might not the old church of St. Peter's have been over these crypts? No other reason can make against such a supposition but that the manner of building was not the work of the age ascribed to it.

The other piece of antiquity near this spot was probably an oratory, or it may be a charnel-house, for a great deal of work was often bestowed on charnel-houses and chapels built over them, called by that additional name. We now, indeed, have charnel-houses, but not under our modern churches, our burying-vaults being under them instead of crypts.

These two ancient remains show how long soft chalk will last when kept from the air and weather. I should imagine all the ancient buildings in London that had stone and brick in them had also some of this chalk between the stone and brickwork. The house in which Mr. Jackson, His Majesty's woollen draper, lives in the Poultry, was about a year ago repaired, and in the middle of an

old brick wall were found large pieces of this common soft chalk, the same with that above-mentioned. I shall just mention a piece of an ancient tile, found in the last-mentioned building, which, upon a careful examination, I found free from all kind of vitrification, which can seldom be said of Roman tiles, though it much resembles them, and would certainly have passed for a Roman tile had it been found among the ruins of Roman buildings. [See *post* p. 103.]

St. Peter-le-Poor.

[1789, *Part I., p.* 300.]

The church of St. Peter-le-Poor, situate on the west side of Broad Street, belonged from the twelfth century to the canons of St. Paul's Cathedral, and is a rectory in their gift. Stow ("London," p. 184, edit. 1633) conjectures the name of Poor was given it from the ancient state of the parish, though, in his time, there were many fair houses, possessed by rich merchants and others. The church was enlarged on the west side upwards of 8 feet by taking down the north wall, and, over a slip of ground that lay behind it, erecting another wall. On the sides of the old wall were erected new pillars and arches, and from that to the new, a fair roof, at the sole cost and charges of Sir William Garaway, Knt., amounting to £400. His monument stood in the east end of the north aisle next to the door, but the inscription is not in Stow, as said by Mr. Newcourt, but in Strype's edition of his "Survey" (l., 528). Other persons buried in this church were Richard Fitzwilliam, merchant-tailor, 1520; Sir William Roch, Mayor of London, 1540; Robert Calthorpe, Mayor, 1588; John Hales, a learned lawyer, 1572; John Quarles, draper, a benefactor to the parish; Edward Catcher, pewterer; John Lucas, Esq., of St. John's, Colchester, Master of Requests to Edward VI., 1556, and his daughter Margaret, wife of Thomas Pennie, M.D., 1587; William Cockaine, citizen and skinner, 1599, with two wives and eleven children; Sir Thomas Lowe, Mayor, his wife, and fifteen children; Sir William Garaway, 1625, his wife, and seventeen children; Thomas Hervey, merchant, 1622; Robert Wadson; Joseph Hooper, of Manchester, merchant, 1711.

The church was again repaired and beautified 1616-17; and in 1629-30 the steeple and a handsome gallery at the west end were new built, and the bells new cast and hung, at the expense of no less than £1,587, at the cost of the parishioners. In the east window were one or two coats of arms.

This church having long obstructed the passage into Broad Street, an Act of Parliament passed, 1788, for taking it down and rebuilding it, setting it backwarder on its cemetery, on the site of a court. The City of London subscribed £400 towards the work; the remainder (we believe £4,000) was raised by annuities in the parish. Before the workmen began to take down the old church, the view here

engraved (see Plate II.), and another which is engraving for next month, being both different from the only one by West and Toms, 1736, were taken for us by that most accurate draughtsman Mr. Schnebbelie.

The rectory is worth about £100 per annum, and the rectory-house is a very good one, and well let.

Among the rectors were Dr. Richard Holdsworth, Gresham Professor of Divinity, Master of Emanuel College, Cambridge, Archdeacon of Huntingdon, and Dean of Worcester (he refused the See of Bristol, was ejected from this living, attended Charles I. at Hampton Court and in the Isle of Wight, died 1649, and was buried here; his Gresham lectures were published in Latin, 1661); John Scott, author of "The Christian Life" and other works, died 1700; Benjamin Hoadly, afterwards Bishop of Winchester. The present is Luke Heslop, prebendary of St. Paul's and Lincoln, Archdeacon of Bucks, and Rector of Adstock, co. Bucks. He succeeded Dr. Burton, prebendary of St. Paul's.

PALÆOPHILUS LONDINENSIS.

ST. SEPULCHRE.

[1837, *Part II., p.* 580.]

I send you a sketch of a piece of sculptured stone that yet bears colours and gilding, by which the architects or artists of the Middle Ages embellished both their religious and civil edifices. It was met with in a wall of rubble work in St. Sepulchre's Church, on part of it being removed for carrying up a chimney which was very recently made, and it is probable that, on the reparation of the church after the Great Fire in 1666, which was begun under Sir C. Wren, this, among other stones and materials, was used for building it.

On the members of the stone, which is Reigate (about 1 foot 6 inches by 8 inches), *a* is a dark red, *b* is gilded, *c* coloured vermilion; the flowers in the hollow *d* are raised about an inch from the ground, which is a bright blue, but on being rubbed came off like powder; vermilion is perceptible where the gold is worn away; the bead *e* is also gilded. The painting was, no doubt, done in distemper, as it cannot withstand the least friction. Its state of preservation was owing to its having been excluded from light, etc.

FREDERICK LUSH.

ST. STEPHEN'S, WALBROOK.

[1851, *Part I., p.* 86.]

The fine church of St. Stephen's, Walbrook, after having fallen into a state of lamentable degradation, has at length undergone complete repair. The committee, considering that the structure was justly deemed the most beautiful of its celebrated architect,

Sir Christopher Wren, as a preliminary step visited most of the Metropolitan churches erected by him, and found many which had undergone considerable alterations from their original design. In most instances, however, no improvement was visible; at the same time the style of adornment strangely differed from the style of the great architect. The result of such examination led to the unanimous determination to restore St. Stephen's to the state in which it was left by Sir Christopher. This required the restoration of the great eastern window, the disencumbering two of the eastern pilasters of monuments which defaced them, and the removal of one of the doors of the vestibule. In the course of the repairs it was deemed highly necessary to cover all the graves under the body of the church. Incredible as it may appear, upwards of 4,000 coffins were found, and in many places they were piled up to the very pavement. For the due preservation of the congregation, the whole of the graves and vaults were arched over with brickwork, and covered with a thick layer of concrete. The painting of the martyrdom of St. Stephen, by B. West, in 1779, which formerly occupied the recess over the altar, has been removed to the northern transept.

Stationers' Hall.

[1814, *Part II.*, *pp.* 417-418.]

The following description of Stationers' Hall, compiled from Mr. Malcolm's "Londinium Redivivum," and extracted from the "Literary Anecdotes of the Eighteenth Century," will be illustrated by the accompanying engraving of the beautiful north window, admirably executed by the late Mr. Egginton of Birmingham (see Plate I.) at the expense of the late Mr. Alderman Cadell, a worthy member of the company.

"Stationers' Hall stands on the site of Abergavenny-house; and is a neat plain building, repaired and cased with stone, in 1800, by Robert Mylne, esq., the Surveyor to the Company. It abuts to the West on the old City wall,* and is separated from Ludgate-street, on the South, by St. Martin's Church; bounded on the North by the houses of the Residentiaries of St. Paul's; and open, on the East, to the passage called Stationers-alley; on which side it has a paved court-yard, handsomely railed.—The basement story, and some other parts of the building, serve as warehouses for the Company's stock of printed books; and for the stock of such individual members as chuse to rent them. Sufficient, however, is reserved for an excellent kitchen and other offices.—The front has a range of large arched windows, an ornamented entrance, a neat cornice, and pannels of bas reliefs above it. A flight of steps leads

* Some curious Roman antiquities were found here in 1806, the whole of which, correctly drawn by Mr. Carter, are published in the *Gentleman's Magazine*, vol. lxxvi., part ii., p. 792. [See the volume on "Romano-British Remains," i., 213.]

to the great room, which is entered through the arch of a screen of the Composite order, with a pediment, the Company's arms and rich ornaments, finely carved, distributed in the intercolumniations and other appropriate places. The room is surrounded by oak wainscot; and a court cupboard, of antique origin, supports the Hall-plate on gala days.—At the North end is a large arched window, entirely filled with painted glass, the border and fan of which are very vivid and splendid. Seven compartments are filled with the arms of London, the Royal arms, the Company's arms, their crest, the arms of Thomas Cadell, esq., and two emblematic figures designed by Smirke. At the bottom is the following inscription: 'This window (except the arms and crest of the Company, which for their excellence and antiquity it has been thought adviseable to preserve) was the gift of Thomas Cadell, esq., alderman, and sheriff of London, 1801.'—It would be unjust to Mr. Egginton, of Birmingham, not to add, that the whole is a most brilliant ornament, and admirably executed.—A door in the West wall leads through an ante-room to the Court-room, a superb apartment, with four large windows surmounted with festooned curtains, which admit light from a pleasant garden. The arched ceiling commences on a Composite cornice, and the ornaments in stucco on it are very elegant. A large lustre of cut-glass is suspended from the centre.—The chimney-piece, of variegated marble, has an highly-enriched frieze of fruit and flowers in carvings of the greatest possible relief, which are continued quite to the cornice, in many fanciful forms, exceedingly tasteful.—The floor is covered by a fine Turkey carpet.—At the West end, over the Master's chair, and under a drapery of crimson, is Mr. West's celebrated painting (presented in 1779 by Mr. Boydell, afterwards Alderman and Lord Mayor) of Alfred the Great dividing his last loaf with the stranger. The beauty of the females, the benevolent placid features of Alfred, and the regret expressed by the infants at the loss of their food, are well known to the publick through the fine print engraved from it by Sharp.—A whole-length portrait of Mr. Boydell, painted by Graham, hangs on the right of the chimney place. The colouring of this picture is good, and the likeness excellent; but the introduction of allegory on the same canvas with a portrait cannot but be considered as an unpardonable deviation from propriety.—On the left side is a large picture thus described: 'Mary Queen of Scots, escaping from Lochlevin castle by the assistance of George Douglas; painted by Graham. Presented August 11, 1791, to the Company of Stationers by the Right Honourable John Boydell, Lord Mayor of the City of London.'—In the North-east corner of the Hall is a large and convenient room, in which the mercantile part of the Company's business is transacted; and it is ornamented with the following pictures: *Tycho Wing.* This celebrated composer of Almanacks is represented as possessing very lively and expressive

features, which are well painted, and with considerable warmth of colouring. His right hand rests on a celestial sphere, his collar is open, and a loose drapery covers his shoulders.—Under him is a scarce engraving of his relation *Vincent Wing*, and another of *Lilly* the Astrologer.—On the North wall are prints of Earl Camden, and Alfred dividing his last loaf.—Near them, 'Matt. Prior, ob. 1721, æt. 57'; an exceeding good portrait, and the features full of animation and vivacity. He wears a cap and crimson gown. This picture and its companion Sir Richard Steele were presented to the Company by Mr. Nichols. The latter exhibits a large man inclined to corpulency, with handsome dark eyes and brows, with a velvet cap on his head, and his collar open. They were formerly part of the collection of Edward Earl of Oxford; and were painted, it is believed, by Kneller. —Between them is a half-length of Bishop Hoadly, an excellent portrait, given by Mr. Wilkins. On a tablet under it is the following inscription: 'This portrait of Dr. Benjamin Hoadly, Lord Bishop of Winchester, Prelate of the most noble Order of the Garter, was painted at the expence of William Wilkins, Esq., citizen and stationer of London, out of the high esteem and veneration he had for the Bishop, on account of his being always actuated by the true spirit of the Gospel, and the principles of the Protestant Religion, and of his being a firm friend to liberty, religious and civil.—Mr. Wilkins left it to the Stationers Company after his wife's decease, who departed this life the 29th day of July, 1784.'—This fine portrait is a half-length of the Bishop seated, habited in his robes as Prelate of the Order of the Garter. This eminent Divine appears to have been more than 60 years of age when the painting was made, and has pleasant full features, shaded by a moderate-sized powdered wig.—A fine print of Alfred visiting William de Albanac completes the decorations of the North wall.—At the East end of the room is the brass plate in memory of Mr. Bowyer, with a bust of him taken after death; and the three following portraits, all given by Mr. Nichols: Archbishop Chichley, the venerable Founder* of All Souls College, a fine old picture on board.—A portrait of 'William Bowyer, printer, born July, 1663; died Dec. 27, 1737.' He had been many years a valuable member of the Company of Stationers; and appears to have been a pleasant round-faced man.†—'Robert Nelson, born June 22, 1656; died Jan. 10, 1714-5.'—The excellence of this pious Author's life, evinced in various admonitory publications, gave his features great placidity, which, added to their beauty, has enabled Sir Godfrey Kneller to present us with a most engaging likeness.—The Register of printed books in the records at this Hall has been on many occasions highly serviceable to Editors and Commentators of our antient English lore. Both Mr. Steevens and Mr. Malone

* Engraved in the *Gentleman's Magazine*, vol. liii., part ii., p. 284.
† Engraved in "Literary Anecdotes of the Eighteenth Century."

have industriously searched through them for the illustration of Shakspeare and Dryden; and Mr. Herbert most diligently for his improved edition of 'Ames's Typographical Antiquities.'—Many curious particulars relating to the uses made of Stationer's-hall may be found in Malone's 'Life of Dryden'; and at the commencement of the last Century, Concerts were frequently given in it, similar to those now common in Hanover-square and other places. Numbers of funeral feasts and convivial meetings have besides been celebrated and held there, exclusive of those peculiar to the Company."

For a very full history of the Stationers' Company, and a list of their various benefactors, see the third volume of the "Literary Anecdotes of the Eighteenth Century." CARADOC.

TEMPLE (INNER).

[1798, *Part II., p.* 829.]

I doubt not but you will readily admit the annexed faithful delineation of the Middle Temple Hall (Plate I.): "a large and stately structure, the first preparation whereunto was in 1562, though not finished till 1572; the fabrick of which did put the house so much in debt that it was not discharged of divers years after" (Dugdale, "Orig. Jurid.," p. 188).

Of a building so universally known to your readers it would be impertinent to say more, but the following information may be new to some of them:

"In the treasury chamber of the Middle Temple is preserved a great quantity of armour, which belonged to the knights Templars, consisting of helmets, breast and back pieces, together with several pikes, a halbard, and two very beautiful shields, with iron spikes in their centers, of the length of 6 inches in diameter, and each of about twenty pounds weight. They are curiously engraved, and one of them richly inlaid with gold: the insides are lined with leather stuffed, and the edges adorned with silk fringe; and broad leathern belts are fixed to them, for the bearers to sling them upon their shoulders.

"In Garden-court is a library founded by the will of Robert Ashley, esq., in 1641, who bequeathed his own library for that purpose, and £300 to be laid out in a purchase, for the maintenance of a librarian, who must be a student of the society, and be elected into that office by the benchers. Mr. Ashley also bequeathed all his furniture to be disposed of for the benefit of his library. The number of volumes in the year 1738 amounted to 3,982, in most branches of literature; but more especially in law and parliamentary affairs; and as it is continually increasing, by the benefactions of authors and others, it will probably become a numerous and very valuable collection. This library is duly kept open (except in the dead time of

the long vacation) from 10 in the morning till 1 in the afternoon, and from 2 in the afternoon till 6 in summer, and 4 in winter."

A London Antiquary.

Temple Church.

[1841, *Part I., pp.* 19-20.]

Having been requested by the Societies of the Inner and Middle Temple to examine the whole fabric of their church, and make a full report to them of its condition, I commenced with the circular part, that being the most ancient, and was fortunate enough to discover, over the western doorway, a very beautiful circular window, in a fine state of preservation, a drawing of which, from actual admeasurement, I herewith send for insertion in your valuable Magazine (see the plate).

This window was probably closed up from view on the interior as well as the exterior about the year 1700, when the ordinary brick buildings which press like an unsightly incubus against the north side of this unique edifice were erected. This Anglo-Norman wheel window, formed of Caen stone, is composed of eight spokes, which are set at equal distances round the inner rim of the felly and the external rim of the nave; the wall in which it is inserted is 3 feet 6 inches thick. The window is doubly recessed on the exterior to the depth of 10½ inches, and the edges chamfered. The external diameter is 8 feet 3 inches. The internal finishing is a plain splay 2 feet deep, the outer diameter of which is 9 feet, and the inner 7 feet 6 inches. The small romanesque columns composing the spokes of the wheel are 3 inches in diameter, and eight and a half diameters in height, including the base and capital; there is a groove for the glass on each side of the columns, which is continued entirely round the circular indents and cusps. The construction of this beautiful window is a masterpiece of masonry. The indented felly consists of eight pieces of stone, which are kept in their true position by eight stone wedges, being one under the centre of the base of each column or spoke. The nave or centre of the wheel consists of two stones, and the tops and bottoms of the caps and bases of the spokes being portions of concentric circles, the whole would stand alone without any lateral support. The outer and inner wall arches are composed of small stones from 4 to 8 inches in thickness, and very neatly jointed. I beg leave here to impress upon architectural draughtsmen, particularly those concerned in Gothic works, the necessity of accurately ascertaining the modes of construction used by the ancient masons at different periods; it will stamp a value on their works, and be a sure stepping-stone towards a correct revival of the architecture of the Middle Ages.

Circular windows were used at a very early period in civil as well

as ecclesiastical buildings, and were continued through every variety of Gothic architecture down to the time of Henry VII., and according to the pattern have been called Catharine-wheel, Marigold, Rose, the masonic three in one, etc. Saint Catharine, who lived in the fourth century, is said to have been tortured upon an engine made of four wheels joined together and stuck with sharp pointed spikes, that when the wheels were moved her body might be torn to pieces; now, had the circular window been introduced in honour of this saint, it is probable we should have had some rude imitation of this horrid machine, and more than probable that churches built and dedicated to this Saint would have had this emblem of her martyrdom invariably introduced, but such is not the case. I am therefore disposed to think that, as the Norman architecture is undoubtedly a rude imitation of the Roman, this beautiful window might have suggested itself to an architect from seeing its effect on some of the wheels of the sculptured chariots which adorned the Roman buildings. I have a Roman bas-relief in my museum representing a chariot, etc., the wheels of which are in very high relievo, and so closely imitated in some of our early circular windows, particularly that at the Temple Church, as to make it at least a very remarkable coincidence.

The circular window in the east front of the church at Castle Hedingham, Essex, is very like the one at the Temple Church, but the situation of the bases and capitals of the spokes are curiously changed, the lower ones commencing with the bases attached to the inner rim of the felly, and the upper ones with the bases on the nave. Barfreston Church, Kent, has a very beautiful Norman circular window; and the east window of the Bishop's palace at St. David's, the Chapter-house, Margam Abbey, Bridgewater Church, and the west end of the remains of the great hall at the Bishop of Winchester's Palace, Southwark, are examples of a later period. The masonic three in one is very remarkable in this last specimen.

L. N. COTTINGHAM.

[1824, *Part II., pp.* 127-128.]

The removal of some decayed houses and shops which stood on the south side of the Temple Church has opened to view a very curious building belonging to that venerable edifice. By the style of its architecture we may suppose its date to be coeval with that of the inner church, which was built in the early part of the thirteenth century, and remains a beautiful specimen of the first fixed order of Pointed architecture.

In the plans and sections of the Temple Church, published by the Society of Antiquaries, the ground figure of the appendage now referred to is represented, and it is very probable that the existence of a superstructure so perfect, spacious, and handsome, as that which

has lately been exposed, was not generally known. In the wall of the Round Church is a small doorway leading to a double apartment 40 feet long and 15 feet wide, groined with cross ribs only, in the plain and elegant manner common to that period. This room is now occupied by books and papers, and will not, it is hoped, share the fate of the superstructure, which is now more than half demolished, and to which the room just noticed was the crypt; the latter has a doorway at the west end, and is lighted by elegant single lancet windows, with slender pillars on the south and east sides, and the walls of the entire edifice, which are as substantial as those of the Norman church, have double buttresses at the angles, and one at the division of the room on the south side, rising to the parapet, which terminated at the level of the triple windows of the church, the height from the pavement being about 30 feet.

The upper or principal room was evidently built for a chapel. It had elegant triple windows at the altar end, composed of arches richly moulded, and slender pillars of Purbeck marble detached from the walls, but these have been sadly mutilated for the accommodation of sash windows. In the east and south walls are trefoil piscinas, and in the north wall is a similar recess, with a closet underneath. The pillars supporting the groins of the roof are slender and very short, having circular capitals and bases, exhibiting a great variety of beautifully carved mouldings.

The front or south wall appears to have been excessively mutilated at the time this ancient building was converted into private dwellings, but the groins and vaulting were not at all dilapidated; the style of the ribs correspond with those underneath, but they are more slenderly formed, and rise to a point considerably higher; but their intersections are without carved bosses. The most eastern of the three divisions is the widest, but the groins spring from the four corners, which is not the case with the undercroft, where the groined spaces are equally proportioned. Among the rubbish which was dispersed on the pavement beneath the ruins, several carved stones were to be seen, one of which deserves notice; it was a well-sculptured Norman capital, resembling those of the windows in the side aisle of the Round Church. B.

[1820, *Part II.*, *pp.* 587-588.]

The noble collection of ancient monuments in the Circular Church in the Temple must have frequently attracted the attention of your antiquarian friends; but as great confusion prevails among the several authors who have noticed this church, not only in the appropriation, but in the number of these memorials, an attempt at an elucidation may not now be deemed unacceptable.

Mr. Gough, in his elaborate work ("Sepulchral Monuments," vol. i.), describes nine sepulchral effigies and one stone coffin, lying

in two groups, north and south in the nave of the Circular Church, as they are at present. But I think it is evident they are not in their original situations, as a most intelligent writer and valuable correspondent of Mr. Urban's (the late Mr. Carter) has remarked in your Magazine (vol. lxxviii., p. 998).* The reasons he gives for his opinion are briefly as follow: that statues like these are seldom laid on the pavement, and in many respects so close that the draperies of the one lie over that of the other; that they are not in chronological order, and some of them show vestiges of ornamental slabs under them; he therefore suspects that when the church was repaired in the latter end of the seventeenth century they were remaining on their proper tombs in the choir similar to the Bishop's still to be seen here, and were then removed to the situation they now occupy. But as Mr. Carter has not explained the variance in other writers, my attempt will not be superfluous. In Strype's Stow (vol. i., p. 745) they are thus noticed: "In the round walk of the Temple Church there remain monuments of noblemen there buried to the number of eleven; eight of them are images of armed knights, five lying cross-legged, as men vowed to the Holy Land against the infidels and unbelieving Jews; the other three straight-legged. The rest are coped stones, all of gray marble." This account is at variance entirely with Mr. Carter's supposition of their removal from the choir. The round walk with more propriety refers to the aisle than to the area, where they now lie. When the alteration took place I have not been able to ascertain. It was certainly effected before the year 1671, when Sir William Dugdale wrote his "Origines Juridiciales." Speaking of this church, he says (p. 173): "Within a spacious grate of iron in the round walk, under the steeple, do lie eight statues in military habits, etc., of which five are cross-legged. There are also three other grave-stones lying about 5 inches above the level ground, on one of which is a large escutcheon, with a lion rampant graven thereon." The number is the same as in the last account, but the situations had been evidently changed, and the whole of the tombs placed within an iron railing. Subsequently to this period they have been again altered, no doubt on account of the enclosure being an obstruction to the passage from the west door to the choir, being divided by the removal of the statues, which were in the centre, to the sides, and the destruction of two of the grave-stones, making two groups as we now see them. But although the number of cross-legged figures correspond with the preceding extracts, I cannot account for the increase of the number by the addition of another statue, unless by supposing it to have been brought from the choir to make the numbers in each group uniform. The remaining grave-stone, attributed by Mr. Gough

* [See *Gentleman's Magazine Library*; volume on "Architectural Antiquities," i., 341.]

(vol. i., p. 49) to William Plantagenet, is now level with the pavement, as are indeed all the effigies, which shows some alteration, must have been made since Sir William Dugdale's time, it being very improbable they should have sunk upwards of 5 inches, which must be the case if Dugdale speaks of the present arrangement. The arms which, that author says, were on one of the grave-stones, it is remarkable, are still to be seen on the shield of the Earl of Pembroke (the second effigy in the south group). This was probably the monument of a member of the Pembroke family, and contradicts the appropriation of one of the two statues usually given to William and Gilbert Marshal (Gough, vol. i., pp. 43, 49).

Whether I am correct in these conjectures or not, it is clear John Carter is wrong in supposing these monuments to have been removed from the choir in the latter end of the seventeenth century, as it would undoubtedly have been noticed by the accurate Dugdale, who must in that case have remembered them in their former stations; and the oldest of the effigies is that of Geoffrey de Magnaville, 1148, who, after many vicissitudes, was buried before the west door of the present church, and seems always to have occupied a situation near where it now lies (Gough, vol. i., p. 23).

It seems, therefore, most probable, that the tombs, or some of them, were originally erected in the Circular division of the church, though not in the situation they now are. I have endeavoured to account for their removal and change in numbers. E. I. C.

[1821, *Part I., p.* 102.]

We learn from various histories that the Temple Church was founded A.D. 1185, and the style of the architecture, composing the Circular building, agrees with this date. The Pointed arch was certainly used about the middle of the twelfth century, and though it was at first but sparingly made use of, no considerable space of time elapsed before its shape and proportions appear to have been preferred to those of the Norman style, out of which it probably arose. After associating with the Norman arch in various ways, the Pointed style became finally the settled order of ecclesiastical architecture at the beginning of the thirteenth century, subsequently to which period we find few, if any, of the characteristics of the subverted style, retained. Mr. Britton, in his interesting work, entitled "Architectural Antiquities," says: "The exterior wall of the Circular Church, with the great west door, are the remains of the original building of 1185, but the clustered columns within, with the incumbent arches, and the whole of the square church, seem nearly to correspond with those examples of ecclesiastical buildings which we know to be of Henry III.'s reign." If Mr. B. really supposes that the whole of the Circular building is not the work of one age, and the result of one design (and if I interpret his words

rightly he does think so), I am of different opinion. The foregoing observations which I have offered on our ancient architecture render any remarks on this passage unnecessary. I will only further state, that if we disallow that the whole of the Circular building of the Temple Church is the work of one period, and the result of one design, then no such style of architecture, as that commonly and, perhaps, properly called the "compound" style, ever existed, and the transition from the Norman to the Pointed style was not gradual, but immediate.

The three monuments supposed to belong to Earls of Pembroke, and which are cross-legged, are as old as the thirteenth century, but the tomb, which is said to represent Geoffrey de Magnaville, A.D. 1148, is of more remote antiquity than the church in which it is deposited. This may be the fact, because the Temple was removed from Holborn, where the first Society in England was established, A.D. 1118. Whether this curious effigy has been misnamed, or whether it was removed to the present church, immediately after its completion, are equally doubtful.

Temple Bridge.

[1852, *Part I.*, *p.* 576.]

The Temple Bridge, to the right understanding of which Mr. J. G. Nichols has directed your readers' attention, was considered the joint property of the two temples, for I find that in 1584 a decree was made in the Exchequer for its repair by the benchers of both temples.

In an engraved plan of the temple, temp. Car. II., it is shown as a bridge of two arches, having stairs leading down to the water. It is evident, therefore, that such "bridges" were actually constructions with arches, only differing in character from other bridges that they did not extend to the opposite bank of the stream.

The misapprehension into which Mr. Foss fell was previously committed by Mr. Addison in his "Knights Templars and Temple Church," 1842, 4to., at p. 352, but was corrected in the subsequent edition. It may have originated from an erroneous interpretation of a passage in the second document in Rymer, "quod pons, per quem transitus ad aquam prædictam, in dicta curia, adeo dirutus et confractus existit, quod non potest per eum transitus fieri." The description here given of the bridge as being in a court of the New Temple, apparently led to the misapprehension, but that only shows that the so-called "curia," or court, extended to the riverside. The mandate had previously stated that the common passage ought to exist from sunrise to sunset, "per medium curiæ Novi Templi London," that is to say, for the whole extent of the court, or area, from the "gates" in Fleet Street, to the river.

Addison, in No. 383 of the *Spectator* (1712), introduces the Temple Stairs in his account of Sir Roger de Coverley:

"We were no sooner come to the Temple Stairs, but we were surrounded with a crowd of watermen, offering us their respective services. Sir Roger, after having looked about him very attentively, spied one with a wooden leg, and immediately gave him orders to get his boat ready."

In consequence of the numerous steam-boats having destroyed the watermen's occupation with their wherries, the Temple Stairs were abandoned by them about twelve years ago—a steamboat "pier" having been established at the end of Essex Street. Since that time the gates have been kept closed.

Tower Royal.

[1853, *Part I., pp.* 507-509.]

The street called Tower Royal, or rather what remains of it, is a narrow street running north and south from Watling Street (opposite the church of St. Michael Royal), into the new street called Cannon Street West. It has been much curtailed by the metropolitan improvements* in that quarter, and it is by no means improbable that the extension of the alterations now in progress will shortly cause the demolition of the remaining portion. Upon this I found my apology for the observations I have to make upon the following passage in Stow's "Survey," tit. Vintry Ward, where in reference to the ancient building called Tower Royal, whence the present street derives its name, occurs the following passage:

"At the upper end of this street is the Tower Royall, whereof that street taketh name. This tower and great place was so called of pertaining to the kings of this realm, but by whom the same was first built, or of what antiquity continued, I have not read, more than that in the reign of Edward I. the 2nd, 4th, and 7th years, it was the tenement of Simon Beawmes; also that in the 36th of Edward III., the same was called the Royall in the parish of St. Michael de Paternoster, and that in the 43rd of his reign he gave it by the name of his inn, called The Royall, in the City of London, in value twenty pounds by year, unto his college of St. Stephen at Westminster; notwithstanding in the reign of Richard II. it was called the Queen's Wardrobe, as appeareth by this that followeth.

"King Richard having in Smithfield overcome and dispersed his rebels, he, his lords, and all his company entered the city of London with great joy, and went to the Lady Princess his mother, who was

* An Act, 11 and 12 Vict., cap. cclxxx., for widening and improving Cannon Street, and for making a new street from the west end of Cannon Street to Queen Street, and for widening and improving Queen Street, and for effecting other improvements in the City of London. [July 22, 1847.] In the schedule to this Act, pp. 4118, 4119, appear the following, viz.: (12) Tower Royal (east side); (13) ditto; (14) ditto; (5) Tower Royal Court; (4) ditto; (3) ditto; (2) ditto; (1) ditto; (15) Tower Royal (east side); (14) ditto; (16) ditto; (6) ditto (west side); (7) ditto; (8) ditto; (9) ditto; (10) ditto.

then lodged in the Tower Royall, called the Queen's wardrobe, where she had remained three days and two nights right sore abashed; but when she saw the King her son she was greatly rejoiced, and said, 'Ah, son! what great sorrow have I suffered for you this day!' The King answered and said, 'Certainly, madam, I know it well; but now rejoice, and thank God, for I have this day recovered mine heritage and the realm of England, which I had near hand lost.'

"This Tower seemeth to have been at that time of good defence; for, when the rebels had beset the Tower of London, and got possession thereof, taking from thence whom they listed, as in my Annals I have shown, the Princess being forced to fly, came to this Tower Royal, where she was lodged and remained safe, as ye have heard; and it may also be supposed that the King himself was at that time lodged there. I read that in the year 1386, Lyon (Leon), King of Armonie, being chased out of his realm by the Tartarians, received innumerable gifts of the King and of his nobles, the King then lying in the Royall, where he also granted to the said King of Armonie a charter of a thousand pounds by year during his life. This for proof may suffice that Kings of England have been lodged in this Tower, though the same of later time have been neglected and turned into stabling for the King's horses, and now letten out to divers men, and divided into tenements."

Stow does not seem to have been aware that the building known as the Queen's Wardrobe had borne that appellation before the reign of Richard II., and that such wardrobe was first appropriated to the use of King Edward III.'s queen, Philippa of Hainault, the grant to whom bears date December 22, 1330. The enrolment of the grant upon the Patent Roll* seems conclusive upon this point; for the King thereby granted to Philippa, Queen of England, his very dear consort, his houses with the appurtenances in the Reol, in his city of London, to have for her wardrobe for the term of her life, saving the reversion to himself. Stow, whose remarks generally convince the antiquarian reader that he had inspected the records he cites, never (I am strongly of opinion) could have seen this record.

The grant by King Edward III. to his queen did not comprehend all the houses that he possessed in "la Reol," for in the 38th year of his reign he granted out a tenement, with two shops, "in vico de la Ryole;† and next, as we have already seen, he, in the 43rd year

* Pat. 4 Edward III., p. 2, m. 15:
"Pro Ph'â Reginâ Angl'. } R. omnibus ad quos, &c. salutem; Sciatis quod dedimus et concessimus pro nobis et heredib n'ris Philippæ Reginæ Angl' Consorti n'ræ carissimæ domus n'ras cum pertin' in 'la Reol' in civitate n'râ London habendum pro garderobâ suâ ad terminum vitæ suæ de dono n'ro: Ita quod post mortem ejusdem Ph'æ domus predictæ cum pertin' ad nos et heredes n'ros revertantur. In cujus, &c. T. R. apud Westm' xxij°. die Decr'. Per ipsum Regem."

† Pat. 38 Edward III., p. 2, m. 1: "Rex concessit Roberto de Corby in feodo

of his reign, A.D. 1369, granted* the inn called "The Reole" to his newly founded college or free chapel of St. Stephen at Westminster, "in part recompense (for so are the words of the grant) of £184 14s. 4d., which the college were wont to receive yearly at his Exchequer in part of the endowment of the chapel," a money payment having been evidently assigned until a sufficient endowment in lands could be provided. As the Exchequer could not, at any rate, have been permanently charged with the support of this chapel to the prejudice of his successor, some other provision† was made by King Edward's will, and thereupon it may reasonably be inferred that this inn called the "Royal" was resumed by Richard II., together with Queen Philippa's wardrobe, for it is evident that the former building formed no part of the possessions of St. Stephen's Chapel at the time of its dissolution in the first year of King Edward VI.; in fact, some years before that period the tower called the "Royal" (and it is to be recollected that it had never been described as a tower in the earlier records) was holden by a lay subject of the crown *in capite*, namely, by one Thomas Howe, who in the 33rd year of King Henry VIII.‡ procured license to alien "Turrim vocat' le Ryall," in the city of London, to Richard May, citizen and merchant-taylor of London, who dying seized thereof, April 29, 38th Henry VIII., the inquisition§ usually made after the decease of all tenants *in capite* was taken, wherein this building is described as a certain tower or great messuage called "The Royall," otherwise "The Ryall," otherwise the tower in the "Royall," in London, in the parish of St. Thomas the Apostle, in the street called "The Royall," in the ward of Cordwainer, and holden of the lord the king by the service of yielding 12d. by the year. I also find that one Thomas Dunscomb subsequently in 36 Elizabeth obtained a license to alien the tower or great messuage called "The Ryall," otherwise "Tower Royall,"‖ to one Richard Scales. Later than this date I have not discovered anything further of this place of ancient regality.

unum tenementum cum duabus shopis in vico de la Ryole Lond' per servicia debita" (Calendar).

* Pat. 1 Henry VI., p. 5, m. 27, per Inspeximus, recit. (inter alia) Cart. 43 Edw. III.: "— unum Hospicium cum pertinentiis vocatum le Reole in civitate n'râ London—tenend' de nobis et heredibus n'ris per servicia de eod' Hospicio ab antiquo debita et consueta imp'p'm, et in valorem xx^{li}. per annum" ("Mon. Anglicanum," 1st edit., vol. iii., p. 63; ed. 1830, vol. iv., p. 1348).

† It is evident, from the documents given in the "Monasticon," that King Edward III. provided for St. Stephen's College by his will and by directions given to his executors (see "Mon. Angl.," ed. 1830, vi., 1348).

‡ Pat. 33 Henry VIII., p. 5.

§ Escaet. 38 Henry VIII., No. 117 (Post mortem Ric'i May): "— seisitus die quo vivus et mortuus fuit de quodam Turre sive magno messuagio vocat' 'Le Royall,' al's dict' 'Le Ryall,' al's dict' 'Le Tower in le Royall,' in paroch' S'c'i Thomæ Ap'li," etc.

‖ Pat. 36 Elizabeth, p. 7: "— alienare Turrim sive magnum messuagium vocat' 'Le Ryall' alias 'Tower Ryall.'"

If we compare dates we shall find that Queen Philippa died August 15, 1369; and that the date of Edward III.'s grant to his College of St. Stephen is October 10 in that same year—viz., in the forty-third year of his reign, and it appears highly probable that the Queen's wardrobe was turreted and put in a defensive state during the period of Queen Philippa's occupation of it as her wardrobe, so that the subsequent descriptions of "La Reole," "Hospitium vocatum le Reole," and "Tower Royall," all point to one and the same edifice, which I may once more remark was not in earlier times, so far as I can find, described as a "Tower"—indeed Froissart, from whom Stow in every probability derived his information,* after relating the particulars of Wat Tyler's invasion of the city, says, "The King immediately took the road to 'The Wardrobe' to visit the Princess his mother, who had remained there two days and two nights under the greatest fears, as indeed she had cause," for, according to Trussell, in his continuation of Daniel's "History of England," "1382, 4 Richard II. no sooner was the King gone forth of the Tower to the place appointed, when Tyler with some of his comrades entered the Tower gates, rifled the King's lodging, barbarously entreating the King's mother, both with bad language and worse blows"; but that this wardrobe was a strong place at that time there is not much reason to doubt, for the Dowager Princess of Wales fled to it for refuge.

I have searched for the grant† made to the King of Armenia, alluded to by Stow, under the above title, as having been made while King Richard II. was lying in "The Royal," anno 1386, but the grant does not bear date from "The Royal," but "at Westminster," so nothing can be collected in furtherance of my inquiries as to the description of "The Royal" at that time. T. E. T.

Vintners' Hall.

[1783, *Part I., pp.* 459-460.]

I send you an accurate representation of (perhaps) the most curious piece of old tapestry that remains in this metropolis.‡ The original is preserved at Vintners' Hall; and the copy has been taken by the kind permission of the court of assistants of that respectable company.

* Stow's "Annales," 1631, p. 288, col. 2: "The same day after dinner, about two of the clock, the King went from the Wardrobe called the Royall, in London, toward Westminster, attended on by the number of two hundred persons, to visit St. Edward's shrine." [This was the day of Wat Tyler's death; after which, p. 290, col. 2:] "The King went to the Lady Princesse his mother, who was then lodged in 'the Tower Royall called the Queen's Wardrobe,' and there she had remained two days and two nights sore abashed."

† Pat. 9 Richard II., p. 2, m. 31: "Rex concessit Leoni Regi Ermoniæ consanguineo suo (qui per inimicos suos e regno suo miserabiliter expulsus fuit) mille libras annuas e Scaccario quousque dictum regnum suum adeptus erit."

‡ There is tapestry of great antiquity in the Painted Chamber leading from the House of Lords to that of the Commons.

As it is rather my intention to solicit an elucidation of its history from some of your many learned correspondents than to attempt an account of it myself, I shall only say, that St. Martin (who in the first compartment appears at the gate of the city of Amiens dividing his cloak with the beggar, and in the other compartment is officiating at the high altar as Bishop of Tours) is the tutelary saint of the Company; and that the date of the workmanship is 1466, only twenty-nine years after the regular incorporation of the Vintners (or Wine-tunners) in the 15th of Henry VI. John Bate, of Warwick, whose memory is here preserved, was perhaps an early member of the fraternity, and a benefactor to the company. His son Walter, who by the inscription appears to have been born in Hertfordshire, was probably a monk of Tours; at least, till farther light appears, this conjecture is submitted to the curious.

Without entering minutely into the subject, it may be proper to observe, from Stow, that the Vintry ward was so called from being the residence of the merchants of Bourdeaux, who dealt in wine; and that in the reign of Henry II., between the wine in ships and the wine to be sold in taverns, there was a common cooks row, who sold meat, but no wine; whilst the taverner dressed no meat for sale.

Much earlier than the date of their present incorporation, the Company were known by the style of "Merchants Vintners of Gascoyne"; and in 1337 are supposed to have been first incorporated as "Wine-tunners." During the reign of Edward III. the Company was in such high reputation as to give five lord mayors to London, particularly Henry Picard, who in 1356 had the honour of feasting the Kings of England, France, Scotland, and Cyprus, at his own table. His immediate successor was Sir John Stodie, who, in 1357, the year of his mayoralty, bestowed on the Company Stodie's (formerly called Spittle) Lane, "with all the quadrant," says Stow in 1633, "whereon Vintners' Hall now standeth, with the tenements round about;" when "the Vintners builded for themselves a fair hall, and also 13 almshouses there, for 13 poor people, which are kept of charity, rent-free."

The whole of these buildings having been consumed in the general conflagration of 1666, the liberality of the Company was largely exerted, and more than £1,500 was soon subscribed towards building the present noble hall, of which, as appears by the arms on painted glass in one of the windows, the court-room was finished in 1672. The hall was completed in 1674. Besides the contributions in money, many thousand bricks were given by individuals.

Nor were the poor forgotten. Benefactions to the amount of more than £600, and large quantities of bricks, were given towards the building of twelve almshouses at Mile End, 1676, for twelve widows of deceased members, each of whom receives three shillings a week, with about forty shillings each at different periods of the year, and a

chaldron of coals yearly. They have an annual dinner October 6, by the gift of Mr. Matthew Tomlinson; another, on June 6, and five pounds worth of coals, from Mr. Matthew Flower; and a third, on July 5, the gift of the late Alderman Kennett, being the interest of "a sum paid by the Printer of the *Public Advertizer*, for the Alderman's kindly stopping a prosecution for scandalous libels on his character."

In December, 1744, the Company agreed to subscribe £25 a year towards the expense of printing "Carte's History of England"; which was withdrawn on that historian's inserting an absurd note on the king's evil. The first volume of "Carte's History" to this day accompanies "Maitland's History of London" in the court-room.

The buildings which form the present hall enclose a square court; and in the north front next the street is a large and handsome gate, with columns wreathed with grapes, and supporting a Bacchus on three tuns.

The hall is adorned with a beautiful screen, on the top of which are placed the public pageants. On one side is a good bust of St. Martin, and on the other side the beggar. A fine old painting of St. Martin and the Beggar, brought from Italy, is likewise in the hall, with a pretty little deception-picture of St. Martin and the Company's arms; three splendid tables of benefactors; and a fine old sun-dial in painted glass, motto, "Dum spectas, fugio."

In the court-room are five large portraits of Charles II., James II., and his Queen, George, Prince of Denmark, and Sir Thomas Rawlinson, lord mayor in 1706; with the Company's arms (granted in 1427) finely engraved by B. Cole; and another good painting of St. Martin and the Beggar.

The Company is governed by a master, three wardens, and twenty-eight assistants; they have considerable possessions, and pay large sums yearly to the poor. Their freemen have the peculiar privilege of retailing wine without a license from the wine-office.

Wallbrook House.

[1795, *Part II.*, *pp.* 809-810.]

Wallbrook House (see Plate I., Fig. 2), after experiencing the common fate at the general conflagration of London in 1666, was the next year rebuilt by Sir Henry Pollexfen, some time chief justice of the Court of Common Pleas in the reign of King Charles II.,* on part of its former site, but back farther from the street. It stands on lofty brick arches of exquisite workmanship and great antiquity; so it may with some reason be supposed to have formerly belonged

* He is not in any list of law officers that we have seen. Wood, however, mentions Mr. Henry P. ("Fasti," ii. 110).

to a religious house dedicated to St. Stephen, especially as the old family vault was, according to the situation of the former building, directly under the dwelling-house, though it now projects some way into the court before under a large archway, now lately opened and converted into a cellar, at the bottom of which is a large stone leading down to the burying-place, which is also arched, and, when struck with the foot, sounds like an empty cask; whence we suppose that the bodies are, by length of time, quite consumed, leaving an almost total vacuum. It is said that, before the church of St. Stephen (to which it adjoins) was rebuilt, there was, near this place, on the side of the wall, a stone with this inscription on it:

"Who lies heere? whie dont e ken?
The family of Pollexfen;
Who, bee they living, or bee they dead,
Like theirre own house over theirre head,
That, whener theirre Saviour comme,
They allwaies may be found at homme."

When the church of St. Stephen was rebuilt in 1673, John Pollexfen, Esq., the then owner of this house, gave the parish a spot of land to make the building uniform; as a consideration for which the parish built him a new vault under the church near the communion-table, and rebuilt him his pew. And, that the partiality of the family for resting within their own domain should be in some measure gratified, there is a large Gothic arched doorway into it from the cellar, though there is another way into it by a flight of steps descending from the south aisle of the church; but, from the carelessness of the workmen who new-floored the church, every trace of an inscription is removed, though here the last of the family are buried. There were many of the family who lived in the old house before the Fire of London, as no less than four, Sir Hugh de Pollexfen, Sir Peter, Sir William, and Sir Henry. They were a very ancient, numerous, and respectable family, though now quite extinct, and flourished for many years in three different branches in Devonshire—viz., at Wembury, which was the oldest, and that to whom this house belonged; at Kitley, near Plympton, since come by marriage into the family of John Bastard, Esq., the present member for the county of Devon, who has assumed the name; and at Muddicombe, which branch also ended in a daughter, who married Henry Limbrey, Esq., and died without issue.* On the inside of the house there is nothing very remarkable but the mouldings, and a beautiful carved staircase, the statues and cornices having, in a late repair,

* For a farther account of this family, see Prince's "Worthies of Devon," Risdon's "Survey of Devon," and Fuller. We have not been so fortunate as to find it in any of these counties; only Risdon mentions Po*l*ex*ph*en, alias Poulston, in a list of gentry of the county settled at Keteley, which place we cannot find in any Index Villaris. Mr. Polwhele has only yet given a view of the house.

given way to the fashion of a more frippery age. But, as we approach from the street, we cannot help lamenting that the abutments of the surrounding buildings deprive us of the pleasure of contemplating at one view a most correct and elegant front of the Corinthian order, which would do honour to the first architect of the present day. In short, it is now so hemmed in on every side as to be fit only for the purposes of trade, for which it is, both from situation and size, peculiarly adapted. We understand it passed by marriage into the family of Prideaux, of Padstow, in Cornwall, to some branch of which family it now belongs.

Fig. 3 is an arch under a house in Leadenhall Street, nearly opposite Leadenhall Market, part of the remains of the old church formerly on that spot. [See *ante*, pp. 82-84.]

Fig. 4. Gules, a chevron between three crosses bottoné Or, are the arms of Robert Rich, Earl of Warwick and Holland, between the windows on the first floor, in front of a woollen-draper's in Cloth Fair, in the parish of St. Bartholomew the Great, West Smithfield, said to have been the residence of that nobleman; and they are similar to the arms, etc., on the piers of the gates of Holland House, Kensington. In one of the rooms of the first floor are the royal arms, before the Union with Scotland, on painted glass.

Fig. 5. Az. an escocheon between four lozenges Arg. impaling, Arg. three lions in pale . . . within a border Az. is on painted glass in a window of Sir Walter Raleigh's house, now the Pied Bull, Islington, supposed to have been the arms of one of his naval companions, as it is ornamented with the tobacco-plant, sea-horses, a parrot, and other emblems of their expeditions. For an account of the house, see vol. lxi., p. 17. T. P.

Whitefriars.

[1842, *Part II., p.* 526.]

During the excavations in progress in Water Lane, Fleet Street, for the construction of a new sewer, the workmen came against the foundation of the wall which is believed to have formed the eastern boundary of the Monastery of Whitefriars. It extended nearly to the top of Water Lane from the river. The materials of its composition consisted of slate, flint, brick, and granite, mixed with mortar, and was of the most solid formation. At one part of the sewer, in consequence of the strength of the wall, they were obliged to tunnel through it. Several pieces of money, some bones, and two human skulls were found at a depth of about 14 feet. The foundation wall of the monastery, on the west side, was discovered about two years ago, at the corner of Lombard Street, when a house was burnt down.

Whittington's Palace.

[1796, *Part II., p.* 545.]

The curious remnant of antiquity, exhibited in the annexed plate I., is situate four houses from Mark Lane, in Hart Street, up a gateway, and is occupied by a carpenter and basket-maker. It is expressed in the old leases as Whittington's palace; and the appearance, especially external, warrants a probability of the truth. It forms three parts of a square, but, from time and ill-usage, its original shape is much altered. Under the windows of the first story are carved, in basso relievo, the arms of the twelve companies of London, except one, which is destroyed to make way for a cistern. The wings are supported by rude carved figures expressing Satyrs; and, from its situation, near the church, it is probable it has been a manor-house. The principal room has the remains of grandeur; it is about 25 feet long, 15 feet broad, and 10 feet high; the ceiling is elegantly carved in fancied compartments, the wainscot is about 6 feet high, and carved, over which is a continuation of Saxon arches, in basso relievo; between each arch is a human figure. The ante-room has nothing worth notice but the mantelpiece, which, however, is much more modern than the outside, as is the adjoining room, which belongs to a basket-maker; it is not quite so large as the principal room, but the ceiling is as superbly decorated with carving; on a tablet is the date 1609, and on another are the initials $\frac{\text{P.}}{\text{M. M.}}$; this room appears to have been fitted up long since the building of the house. In medallions on the above ceiling are several heads of the Cæsars, and two coats of arms, a chevron between nine pallets; but no colours are expressed.

As this plan must have been in perfection at the time of Stow's writing his history of London, it is wonderful he has not mentioned it; and equally so in Maitland, who has not noticed it, nor did he Walbrook House, which I gave a description of some time since in your Magazine. I am happy in having it in my power to rescue the above beautiful place from oblivion; as before long, in all probability, there will not a vestige remain. T. P.

Winchester House, Broad Street.

[1839, *Part I., pp.* 372-373.]

We present our readers with an engraving of the remains of an ancient mansion formerly possessed of some importance, but which, in common with the majority of the relics of ancient times in the Metropolis, have lately given way to modern improvement.

At the dissolution of religious houses, the buildings of the Austin Friary were granted by Henry VIII., in common with those of other establishments of a similar nature, to one of his courtiers, Sir William

Powlet or Paulet, Lord Treasurer, and afterwards created, in 1551, Marquis of Winchester.

The new possessors of the church lands appear to have evinced in this neighbourhood a great contempt for good opinion, by their proceedings on obtaining possession of their acquisitions. Cromwell, the Vicar-general, as might be expected from his unscrupulous character, regarded but little the rights of property in other men, as the instance of oppression exercised on the father of Stow, the historian, sufficiently testifies. The Lord Treasurer, on obtaining possession of his share of the spoil, began by shutting up footpaths, and treating with indignity that portion of the church that had not been granted to the Foreign Protestant congregation which held possession of the nave. His son and successor sold the monuments of the illustrious dead, and the pavement and lead from the chancel, and stabled his horses in the choir, a portion of the sacred building which he subsequently destroyed, and in defiance of a respectful memorial, signed by the Lord Mayor and the inhabitants of the parish of St. Peter-le-Poor, pulled down the beautiful steeple of the church, to save the expense of some trifling repairs.

By the Lord Treasurer or his son, a mansion was erected on the site of the Friary, which appears to have occupied the whole of the south side of Winchester Street, and to have extended along the west side of Broad Street, until it reached the church of St. Peter-le-Poor. This mansion was of vast size, and was subdivided in after-times; a portion of it was appropriated to the Hall of the Pinners' Company, which was taken down at the close of the last century; other parts were pulled down at various times, leaving only the fragment, which is represented in the engraving, which must have constituted but a small portion of the original mansion.

There is, however, no evidence afforded by the architecture of the pile to allow of its being supposed to be a relic of the mansion erected by the Lord Treasurer or his son; for, judging by the style and character of its architectural features, there is no reason for assigning it to an earlier period than the beginning of the seventeenth century.

There remained, however, a building which was situated eastward of the structure lately destroyed, the front of which was concealed from observation by a dwelling erected before it; although the back might be seen from the passage leading from Winchester Street to Austin Friars. This structure was built of timber, covered with lath and plaster, and had bow-windows in the north front, and much resembled in style and materials the ancient building in Palace Yard adjacent to Westminster Hall, which was known as the Star Chamber. This fragment was evidently a portion of the building erected by one of the Paulets on the site of the Friary.

The structure which is shown in the engraving, it will be observed,

consisted in height of three stories, the ground and principal floors being the original portion of the edifice; they were constructed of red brick with stone quoins and dressings, the windows being large with rectangular openings, and made by mullions into various lights; the genuine character of the architecture being in the style of the period to which we have assigned the structure. The original doorway, which had been long closed, was near the centre; it had a circular arch with key-stone enclosed within a square frontispiece. The upper story was an addition of the latter part of the same century, the original structure having probably risen no higher than two stories. At the period of this addition being made, a new entrance nearer to the east was constructed, which was decorated with carved foliage in the Italian taste of the day; and this new doorway appears from that time to have formed the principal entrance. At the same period the interior fittings seem to have undergone a great change; the great staircase and much of the internal woodwork bore the character of the work of that century.

The outer gate, with its huge shell-formed pediment, is a striking example of the massive entrance porches to the old residences of London, of which a very few still exist. The date of this appendage is of the same period as the alterations we have just noticed.

For many years this ancient pile had been used as warehouses, and from time to time the internal fittings and ornamental work had disappeared.* In 1828 the motto of the Pouletts, "AYMES LOYAULTE," was to be seen in the windows of the principal apartment on the first floor, in yellow letters disposed in diagonal stripes, which motto was probably put there by the loyal Marquis of Winchester, in the time of Charles I., by whom the same sentence was inscribed in every window of his residence at Basing House in Hants, which he so gallantly defended against the Parliamentarians. At the same time, a large and handsome chimney-piece, richly ornamented in carved oak, existed in this apartment. The architecture was Italian, and two Ionic columns then remained; it was probably one of the original features of the mansion.

Of late years this place has been much neglected, and having been allowed to sink into a state of dilapidation, has been recently taken down, the materials being sold by public auction. As an interesting feature of ancient London, we have thought a representation of its external features worthy of preservation. E. I. C.

* The greater part of the remaining ornamental woodwork has been purchased by Thomas Baylis, Esq., F.S.A., who is fitting up with it the kitchen and some of the new rooms of his house, Prior's Bank, Fulham.

Monk's House.

[1790, *Part I., p.* 293.]

The house engraved in Plate I. is situate in Hanover Square, Grub Street, and is one of those vestiges of antiquity that almost bid defiance to Time. It appears that after General Monk's return from Scotland he resided at this place. The City of London after Cromwell's death being greatly divided, Monk had the military charge of it, and made this place his residence. It is not supposed to have been built for him, as the style is far different from the buildings erected at that time; but he made alterations in it, for in the state-room there is an oval ornament in the ceiling, in the middle of which is a figure, said to be Eleanor Gwyn. The inside bespeaks it to have been once a place of magnificence; the timbers are very large, the staircases spacious, and so constructed that a horse might be ridden up and down them. Some years since it was thought necessary to take part of one wing down on account of its age, as appears by the plate; and the gentleman who now inhabits it told me he remembers, when he was about fourteen years old, a person saying, in his memory, there was not a house near it in front except Whittington's College. In short, no person but those who have seen it could suppose there was such an elegant old structure in such a situation. T. P.

III.

COUNTY OF LONDON:

THAT PORTION FORMERLY IN THE COUNTY OF MIDDLESEX.

Aldgate House.

[1806, *Part II., p.* 1006.]

"At the south-east corner of Bethnal Green was a house, which lately belonged to Ebenezer Mussell, Esq. (a Middlesex Justice), who, having a taste for antiquities, and being an inhabitant of the parish in which Aldgate stood (at the time of its removal), purchased the materials and carried them to his house at Bethnal Green, where they are still preserved in an adjoining building" (Lysons' "Environs of London," ii., 32). This building, called "Aldgate House," was advertised to be pulled down, and the materials sold by auction last month. A Middlesex Freeholder.

Bangor House.

[1819, *Part I., p.* 401.]

As a curious specimen of early domestic architecture still remaining in the Metropolis, I send you a view of the remains of the ancient residence of the Bishops of Bangor (see Plate II.).

The property of the see is thus early noticed in the Patent Rolls: "48 Edward III. Rex amortizavit Ep'o Bangoren' in successione unum messuag. unam placeam terræ, ac unum gardinum, cum aliis ædificiis, in Shoe Lane, London."

The situation of this messuage, place, other buildings, and garden, is directly at the back of St. Andrew's Court, and at the south-east corner of St. Andrew's Churchyard; and here was the town residence of the Bishops of Bangor for many ages, till the reign of Charles I.

In the time of Cromwell Parliament thought proper to restrain the number of buildings then erecting, whose journals mention that, "Sir John Barkstead, knt., in 1647, purchased of the trustees for sale of Bishop's Lands, the reversion of a messuage, with the apurtenances, situate near Shoe Lane, called Bangor House, after a term, for years then unexpired, with some waste ground, in length

168 feet, and breadth 164 feet, intending to build on it." They assign as a reason for an exemption in his favour that the place was "both dangerous and noisome to the passengers and inhabitants."

The ground is still in possession of the see, and in the memory of persons still living there was a garden, with lime-trees and rookery, whose site is usurped by some very disagreeable buildings. The ceilings of some of the rooms in the front house were, about forty years ago, ornamented with arms and crests. N. R. S.

Bayswater City Conduit.

[1798, *Part I., pp.* 293-294.]

Bayswater, where a famed conduit (Plate II., Fig. 1) is situate in the fields, is a hamlet to the parish of Paddington, and nearly equidistant from that church and the tea-gardens it gives name to in the Uxbridge Road, which were, about thirty years ago, the botanic gardens of that industrious botanist and chemist, Sir John Hill. Here he raised his plants, here culled his simples and his sweets; here his laboratory, where he distilled and prepared his essences, tinctures, and balsams, too numerous to be named, and too well known to need it.

This aqueduct, which was made to supply Kensington Palace, is round, and cased thick with stone, and in the upper spiral part they lap over each other tile-like, and are fastened together with iron clamps (the brickwork thick within). It is of a regular circumference from the pediment or base about 8 feet, and then spires up to the point, and is capped with a ball. Its height about 20 feet; has four airlets resembling windows, with a door next the gardens plated with iron plates, over which, in an oblong square, is cut, "REPD. ANNO 1632." In another part, east, the City arms, and date 1782. The water is constantly issuing from under the door through a wooden pipe, at the rate of 30 gallons an hour, and takes its course under the bridge into Kensington Gardens. I find, when this water was let to the proprietors of Chelsea Waterworks, a stipulation was made that the basin therein should be kept full. This amazing spring supplies also the basin in High Park, whence it is conveyed by a water-wheel at Hyde Park Corner to Pimlico. It also takes its subterranean course into the City, whose name and arms it bears, whose property it is, and no doubt the land also where it is built. This course is denoted by stones above ground through the fields, and in the burying-ground of St. George, Hanover Square, wherein is a bricked well and several stones with City arms, and date of 1773. There is also a well in Oxford Street, at No. 264, against a china shop, with the arms inscribed 1772; so that all the houses, I believe, thereabouts, belonging to the City lands, are supplied with it. In the centre of the conduit field is a very antique stone, much

mutilated, which seems to point out the rise of the spring, and two near the conduit, almost hid in the earth.

The tablet of Memory and Trusler also say that water was first brought to London in pipes 21 Henry III., 1237, and was fifty years in completing, Cheapside conduit not being erected till 1285; an engine at Broker Wharf 1594; New River not till 1614. So that the aqueduct under consideration seems to be that first mentioned.

Perhaps the name of Bays is derived from the original owner of the land, unless it might appertain to Bays Hall; for I learn from Thomas de Laune's "Present State of London," 1681, that there was a Bays Hall and a Worsted Hall (p 262). But it may probably mean no more than the sense our best dictionaries give the word. Bailey says, a "Bay, or pen, is a pond-head, to keep in good store of water." Accordingly, the bay or pen of the New River, which came to the capital three or four centuries after, is distinguished by the name of the New River Head. See De Laune on the opening of the New River Head. T. OSBORNE.

BUCKINGHAM HOUSE.

[1762, *pp.* 221-222.]

The avenues to this house are along St. James's Park, through rows of goodly elms on one hand, and gay flourishing limes on the other; that for coaches, this for walking, with the Mall lying between them. This reaches to the iron palisade that encompasses a square court, which has in the midst a great basin, with statues and water-works, and from its entrance rises all the way imperceptibly, till you mount to a terrace in the front of a large hall, paved with square white stones mixed with a dark-coloured marble, the walls of it covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, you go into a parlour, 33 feet by 39 feet, with a niche 15 feet broad for a buffette, paved with white marble, and placed within an arch, with pilasters of divers colours, the upper part of which is as high as the ceiling, which is painted by Ricci.

From hence you pass through a suite of large rooms into a bed-chamber of 34 feet by 27 feet, within it a large closet that opens into a greenhouse.

On the left hand of the hall are three stone arches, supported by Corinthian pillars, under one of which you go up forty-eight steps, 10 feet broad, each step of one entire Portland stone. These stairs, by the help of two resting-places, are so very easy there is no need of leaning on the iron baluster. The walls are painted with the story of Dido, whom, though the poet was obliged to dispatch away mournfully, in order to make room for Lavinia, the better-natured painter has brought no farther than to that fatal cave, where the lovers appear just entering, and languishing with desire.

The roof of this staircase, which is 55 feet from the ground, is

40 feet by 36 feet, filled with the figures of gods and goddesses. In the midst is Juno, condescending to beg assistance from Venus, to bring about a marriage, which the Fates intended should be the ruin of her own darling Queen and people. By which Virgil, that sublime poet, wisely intimates that we should never be over-eager for anything, either in our pursuits or our prayers, lest what we endeavour to ask too violently for our interest should be granted us by Providence only in order to our ruin.

The bas-reliefs and little squares above are all episodical paintings of the same story, and the largeness of the space has admitted of a sure remedy against any decay of the colours from saltpetre in the wall, by allowing a case of oak-laths 4 inches within the wall, and so primed over like a picture.

From a wide landing-place on the stairs' head, a great double door opens into an apartment of the same dimensions with that below, only 3 feet higher, notwithstanding which it would appear too low if the higher salon had not been divided from it. The first room of this floor has within it a closet of original pictures, which yet are not so entertaining as the delightful prospect from the windows. Out of the second room a pair of great doors give entrance into the salon, which is 35 feet high, 36 feet broad, and 45 feet long. In the midst of its roof a round picture of Gentileschi, 18 feet in diameter, represents the Muses playing in concert to Apollo, lying along on a cloud to hear them. The rest of the room is adorned with paintings relating to Arts and Sciences, and underneath divers original pictures hang all in good lights, by the help of an upper row of windows, which drown the glaring.

Much of this seems appertaining to parade, and therefore I am glad to leave it to describe the rest, which is all for conveniency. As first, a covered passage from the kitchen without doors, and another down to the cellars and all the offices within. Near this a large and lightsome backstairs leads up to such an entry above as secures the private bed-chambers both from noise and cold. Here are necessary dressing-rooms, servants' rooms, and closets, from which are the pleasantest views of all the house, with a little door for communication betwixt this private apartment and the great one.

These stairs, and those of the same kind at the other end of the house, carry up to the highest story, fitted for the women and children, with the floors so contrived as to prevent all noise overhead.

In the court are two wings, built on stone arches, which join the house by corridors, supported on Ionic pillars. In one of these wings is a large kitchen, 30 feet high, with an open cupola on the top; near it a larder, brewhouse, and laundry, with rooms over them for servants; the upper sort of servants are lodged in the other wing, which has also two wardrobes, and a store-room for fruit. On the

top of all a leaden cistern, holding fifty tons of water, driven up by an engine from the Thames, supplies all the waterworks in the courts and gardens, which lie quite round the house, through one of which a grass walk conducts to the stables, built round a court, with six coach-houses and forty stalls.

On the top of the whole house, which is covered with smooth milled lead, and defended by a parapet of balusters from apprehension as well as danger, the eye is entertained with a far-distant prospect of hills and dales, and a near one of parks and gardens. To these gardens you go down from the house by seven steps, into a gravel walk that reaches across the whole garden, with a covered arbour at each end of it. Another of 30 feet broad leads from the front of the house, and lies between two groves of tall lime-trees, planted in several equal ranks upon a carpet of grass; the outsides of these groves are bordered with tubs of bays and orange-trees.

At the end of this broad walk you go up to a terrace 400 paces long, with a large semicircle in the middle, from whence is beheld the King's two parks, and a great part of Surrey; then going down a few steps, you walk on the banks of a canal 600 yards long, and 17 yards broad, with two rows of limes on each side of it.

On one side of this terrace a wall covered with roses and jessamines is made low to admit the view of a meadow full of cattle just under it (no disagreeable object in the midst of a great city), and at each end a descent into parterres, with fountains and waterworks.

From the biggest of these parterres we pass into a little square garden, that has a fountain in the middle, and two greenhouses on the sides, with a convenient bathing apartment in one of them, and near another part of it lies a flower-garden. Below all this, a kitchen-garden, full of the best sorts of fruit, has several walks in it fit for the coldest weather.

At the end of that greenhouse which joins the best apartment is a little closet for books, and under the windows of this closet and greenhouse is a little wilderness full of blackbirds and nightingales, the trees of which require frequent lopping, to prevent their hindering the view of that fine canal in the park.

[1802, *Part II.*, *pp.* 1184-1185.]

The hall of entrance is upon a scale suitable to the dignity and spaciousness of the dwelling, which is so amply stored with the finest paintings that the walls of even this apartment are covered with them. Views of cities in Italy, especially those by Canaletti, prevail here. The pavement is of white and dark-coloured marble. Three very large and superb lanterns, in the fashion of forty or fifty years since, hang from the ceiling. Eight lamps in glasses are placed on carved pedestals, very well painted in imitation of bronze. The story of Æneas and Dido covers the walls of the staircase. On the

landing-place of the chief floor, without any anteroom, opens the door of what is called the Japan room, in which their Majesties and the Princesses breakfast. Here are the comforts of a family room, with the grandeur and some of the ornaments of a palace. Three large paintings occupy three of the compartments, and with several others leave not much place for the curious Japan lining, from which the room takes its name. Vandyke is the favourite master here, and perhaps it is not too much to call these three lofty pictures his best works. That nearest the fireplace represents Charles I., Henrietta Maria, and their family, all in whole length. The next is the portrait of Charles I. on horseback, with a page on foot. The third is the Duke of Alva on horseback. A timepiece occupies the centre of a beautiful marble chimney-piece. The curtains are velvet, painted by the Princess Elizabeth, in shades of brown and maroon, in imitation of cut velvet. Here the elegance of the furniture ends. The tables and chairs are of a very plain and old fashion. The cold and hard-rubbed floor is without a carpet, a luxury of which His Majesty deprives himself in almost every apartment, from the opinion that carpets and other means of great warmth are injurious to health. Many of his subjects would find this deficiency very lamentable if they were to pass a day at Buckingham House. A pianoforte is on one side of the room ; a large organ completely fills up a compartment by the fireplace. Several little stands of the height of a table, to hold a breakfast cup or a workbag, are placed in the corners. From this apartment extends a suite of rooms along the whole back-front of the house, all nearly covered with the finest pictures, which have, however, been so often described that we shall not notice them individually. Reubens, Vandyke, and Claude are the chief masters. In every room the encouragement given by His Majesty to ingenious constructors of timepieces is apparent, and the King's fondness for their art may be well accounted for by his known punctuality, in which probably none of his servants or subjects ever equalled him. We do not recollect that there is one room without a clock ; certainly several have two or three. There are at least fifty in the house, all constantly wound up, according to their periods, by a trusty servant, and all in such correctness that a difference of half a minute cannot be found amongst them. Weather-glasses, of different sizes and constructions, also occur frequently, and their indices correspond almost as well as the hands of the clocks. On this western side of the house are the King's and Queen's warm-rooms, apartments so called because they have the distinction of carpets, of which there are only four in the whole house, though not less than twenty of the rooms are in frequent use by the Royal Family; the others are in the dining-room and the Queen's bedroom, but none of these completely cover the floor. The furniture of this suite of apartments is otherwise extremely remarkable, and for the very qualities opposite

to those that might be expected. Instead of being magnificent, elegant, or fashionable, it is of the very plainest form into which good materials can be worked, and even the materials are not always so conspicuously good, seldom so beautiful, as would be required in the houses of many opulent individuals. The damask of the curtains and chairs is much faded, the mahogany of the latter is not beautiful; it is even so dull that it much resembles walnut, and the latter are made with curving legs and clump or rather knob feet, not well carved. The tables are of similar fashion. Several old and very plain armouries and escritoires encumber the rooms. The appearance of the whole is very striking to a visitor, if he has been inspecting any of the magnificent dwellings, called the show-houses of our opulent nobility, and has had his eye accustomed to gold mouldings, satin-lined compartments, stately mirrors, and vivid carpets. It would indeed be a lesson to the extravagance of the age to see this house. Amidst the utmost abundance of things justly valuable, of gratifications for an intelligent mind, and a solid taste of books, pictures, maps, and instruments, purchased with a liberality truly royal, the King of England and his numerous family, scarcely more elevated in rank than in their accomplishments, content themselves with such other furniture in the more domestic apartments as many opulent tradesmen would certainly not envy. . . . H. B.

Camden Town.

[1824, *Part II., pp.* 489, 490.]

In the extensive and populous parish of St. Pancras three new churches or chapels (in addition to the superb parish church) have been erected. The architects of the present chapel are Messrs. W. and H. W. Inwood, from whose design the parish church was built. . . .

The western front is built of stone and contains the entrances. In the centre, raised on three steps, which are continued round the basement of the whole building, is a semicircular portico of the Ionic order, composed of four columns with antæ, supporting a half-dome, the ceiling, marked with lines, radiating from a semicircle. On the cornice are placed the ornaments denominated Grecian tiles, the propriety of which is questionable; it is a species of embellishment very much resembling the battlements of a Gothic building, and until lately nothing of the kind was to be seen in regular architecture. The angles of this front are guarded by antæ, as are the jambs of the doorways, the capitals enriched with honeysuckles. A false arch enclosed within a square head forms the upper part of the frontispiece of the doorways. Behind the portico is the tower. It consists of a square plinth from which rises a circular pedestal marked with perpendicular lines, supporting a peristyle of six Ionic columns surrounding a plain shaft, with a single window in the front.

Upon the entablature is a low circular story raised on steps, containing the clock and dials, and finished with a cupola enriched with scroll-work, and terminated with a pedestal supporting a cross patée. This small turret is one more example of the failure of modern architects in raising lofty buildings—the whole effect of the tower is destroyed by the abrupt termination. . . .

The south and north parts are uniformly plain, of brickwork, finished by an entablature in stone, and broken only by a single series of round-headed windows enclosed within square architraves of stone. The semicircular projection of the east end is also built of stone and has three windows; two small wings are here added to the main building collateral to the circular projection, united by a corridor accommodating itself to the circular termination. On the piers are triple coronets and vases in low relief, and within are flights of stairs leadings to the vaults.

The accompanying engraving (Plate I.) shows a south-west view of the building.

The interior is very neat, approaching to elegance. The ornaments and mouldings are sparingly but tastefully applied. The galleries are supported by Ionic columns of the same character as the portico. The altar is situated within the circular recess at the east end; above it are four Ionic columns attached to the piers between the windows. E. I. C.

Charing Cross.

[1814, *Part I., p.* 111.]

Having sought in vain for historic particulars relating to the village of "Charing," Middlesex, the supposed ancient site of the Cross, I am tempted to doubt that there ever was any village or hamlet so called in the place designated; for although Northouck and other writers speak of its existence as if fully ascertained and admitted, I do not find that the elder historians and chroniclers, such as Matthew of Westminster and Thomas Walsingham, speak of it at all; the first merely saying, in regard to the death and funeral of Queen Eleanor:

"[1299] Quinto Kalen. Decembris obiit Domina Elionora, regina Angliæ uxor regis Eadwardi, filia quondam potentissimi regis Hispaniæ Ferrendi;* et Westmonasterii, juxta feretrum Sancti Eadwardi Regis et Confessoris, 16 Kalen. Decemb. ejus anniversarium celebratur."†

And Walsingham thus:

"— regina consors defungitur in villa de Herdeley juxta Lincolniam, propter quod rex demisso itinere cæpto versus Scotiam, Londonias funus deducendo revertitur cum mœrore. Conditum est

* Query, Fernandi (III.)? † "Flores Historiarum," edit. Frankfort, 1601.

ergo corpus cum aromatibus in Ecclesia Westmonasterii cum honore; cor verò in Choro Fratrum Predicatorum Londoniis est humatum. In omni loci et villa quibus corpore pausaverat, jussit rex* crucem miro tabulatu erigi ad reginæ memoriam, ut à transeuntibus pro ejus anima deprecetur, in qua cruce fecit reginæ dicta Alienora soror Aldefonsi† regis Castelli, nobilis genere, sed multò nobilior morum gravitate."

If you, sir, and your antiquarian friends would not be shocked at the seeming innovation, I should venture to suggest (in reference to the fond epithets usually applied to the first‡ Edward's beloved Queen, and to the then prevalency of the French language here) the conjectural reading "Chere Reyne" in lieu of "Charing Cross."

Ψ.

[1826, *Part II., pp.* 29-31.]

At a period coeval with, or rather before, the erection of its cross, John Mugge, Rector of St. Clement's, owned all the site of the present Pall Mall East, and for a considerable space beyond northward, which he gave to St. Giles's Hospital, and which is described as being then "a garden walled in, situate next *les Mwes*, and containing twenty-seven acres," together with "another garden" (the extent not mentioned) "at Cherryng," etc.

Better than a century later we find this site and the whole of the ground behind the mews changed to a common, and known by the name of "The Down" (Le Doune), as appears by a deed 9 Richard II., wherein mention is made of 1 acre and 3 roods of land, "apud le Doune in St. Martini Campis," granted to a Stephen Chise.

In this state it seems to have continued until the reign of Henry VIII., when it is described in the Deed of Exchange alluded to between that monarch and the Abbot of Westminster as Charing Cross Field. "Two acres of lande in Charinge-crosse Felde, in the parysshe of Seynt Martyn-in-the-Felde." At this period it partly belonged to St. Giles's Hospital, as mentioned (which owned the north-west part), the Abbey of Abingdon, and the Abbey of Westminster, the latter foundation being proprietors of the part abutting on St. Martin's Lane, together with the adjoining Covent Garden.

On coming to the Crown at the Dissolution, Henry VIII. granted the right of commoning on this land to the parishioners of St. Margaret's and St. Martin's, who held such right until the commencement of the reign of Elizabeth. It is shown in the state mentioned, quite open, with cattle grazing, a female spreading clothes on it to dry, etc., in the large plan of London by Aggas, first engraved about that period, together with Hedge Lane, a country byway bounded by hedges (and from which it probably derived its name);

* There were, as is well known, originally fifteen of these crosses.
† Alphonsus X. ‡ Post Conq.

the Haymarket, more anciently Hay Hill, and all the northern part open fields as far as to Hampstead and Highgate. Elizabeth some time after her accession leased the greater part to a person named Dawson, who, having divided and enclosed it with fences and ditches, thereby deprived the parishioners before named of their right of common. This in the year 1592 occasioned a violent commotion, the particulars of which Strype, the editor of Stowe, has given from papers of Lord Burghley in his possession. The inhabitants, determined to resist the encroachment, came with pickaxes and spades, destroyed the fences, filled up the ditches, and made the whole level as it had formerly been, and it was not until some time after, and the matter having been represented to the Queen, that an amicable arrangement between the parties was concluded on. Upon the occasion alluded to, to show the very small value of the site at that period, it was asserted in evidence that the ground in question did not produce the Queen 8d. an acre; that the same was held on lease from Her Majesty, but had in times past been commons and arable, but was then divided, hedged, and ditched, for meadow and pasture, and ought to be common at Lammas. It was proved, at the same time, that the annual rent of the whole Crown land in this neighbourhood, reaching beyond Knightsbridge and Chelsea westward, and comprehending Tothill Fields and the ground unbuilt on southwards as far as to the Thames, did not amount to £50. Much of this land was then occupied in farms, as Eubery Farm, St. James's Farm, and others, but in the reign of Henry VIII. had been fields. Among them at that reign are mentioned the "North Felde," or site of St. James's Square, containing 96 acres of arable meadow, and pasture land; and beyond the gate called Knightsbridge, Thames Mead, Chelsea Mead, and a meadow at Fulham of 2 acres.

It was a few years after this contention that the ground abutting on St. Martin's Lane began to be built on. This we may infer from the letters patent of Charles I., which gave to St. Martin's parish for a burial-ground "one acre of land on the West side of St. Martin's-lane," nearly opposite the church, with the rents of the houses standing thereon, and which latter were to be applied to the use of the poor. Other parts of the site were covered soon after, and both sides of St. Martin's Lane built for a considerable way northward towards St. Giles's.

The first houses mentioned had decayed by the year 1701, and it was found necessary to take them down. Hemmings Row was at this time so narrow that carriages could not pass each other, upon which Parliament was applied to for leave to take part of the land granted for widening the passage, and for the confirmation of the Free School and Library at its back, which had then recently been founded by Archbishop Tenison.

The first traces of the history of St. Martin's Church are to be found in a dispute which occurred in the year 1222, concerning an exemption claimed by Westminster Abbey from the jurisdiction of the Bishop of London, when it was decreed that the Abbey and St. Margaret's parish were exempted, which parish of St. Margaret's probably then included the church, chapel, or oratory of St. Martin, built, perhaps, by the Abbot and convent for particular religious service when they visited their garden, now corruptly called Covent Garden.

The old church of St. Martin was in a state of ruin in the reign of Henry VIII., and remained so till James I., when he rebuilt it. Prince Henry and the nobility added a church in 1607, but the building and tower, according to Vertue's print of them, were in his time wretched and ruinous. Divine service was performed in it for the last time June 11, 1721, when the morning sermon was preached by the celebrated Bishop Gibson.

The present fabric of St. Martin, so justly admired for its beauty (and to the magnificent portico of which a road has just been opened from Pall Mall East), was begun March 19, 1722, when the first stone was laid by the Bishop of Salisbury, the King's almoner, on the behalf of His Majesty. . . . The architect was James Gibbs, and it is not only the finest of his works, but without doubt the most perfect Grecian church in England, excepting St. Paul's.

The whole of the ground eastward of St. Martin's Church, or behind the buildings on the south side of the Strand from that to Drury Lane end, appears in the beginning of Elizabeth's reign to have formed gardens to the respective houses to which it was attached, which reached as far back as to the wall of Covent Garden, and were divided from each other by hedges. The site of St. Martin's Churchyard is also shown in old plans laid out as a garden, but extends further back northward than the others, as though occupying a part of the Covent Garden. This circumstance seems to justify the conjecture that the church was originally only an oratory for the Abbots of Westminster when visiting the latter, as just observed. Covent Garden itself appears in the same plan merely a large enclosed field, not confined to its present small limits, but occupying the entire site from the back of the Strand to Long Acre on the north, and from St. Martin's Lane to Drury Lane on the west and east.

The first building on this site began towards the latter end of the reign of Elizabeth. About or soon after this period the Earls of Bedford, to whom the Covent Garden and Long Acre were given by Edward VI. on the execution of the Protector Somerset, erected on that part of it next Tavistock Street the town mansion, afterwards called Bedford House, and whose existence is still commemorated, together with the family name and titles, in the several streets

standing near the spot, as Bedford Street, Tavistock Street, Russell Street, etc. By this noble family, which yet owns all the ground hereabouts, was caused the first division of St. Martin's parish, which had before extended from St. Mary-le-Strand opposite Somerset House to Hyde Park, and from St. James's Park to St. Giles's-in-the-Fields. In a lease from Francis, Earl of Bedford, to John Powell and others, of part of the site of Henrietta Street to build on, it is described as being then part of the said Earl's pasture, called Covent Garden and Long Acre. Exeter House, to the eastward of Bedford House, had previously been built by the Lord Treasurer Burleigh, from whom it was at first called Burleigh House, and from his successor, afterwards created Earl of Exeter, Exeter House.

The more western part of the Strand on this side, some years after the period alluded to, acquired celebrity from a foundation which stood nearly opposite Durham Yard, and which was afterwards known by the name of the New Exchange. It was built under the auspices of James I. in 1608 out of the rubbish (as we are told by Wilson) of the stables of Durham House, and its opening was honoured by the King, Queen, and Royal family, by the former of whom it was christened "Britain's Bourse."* Pennant describes it as built somewhat on the model of the Royal Exchange, with cellars beneath, a walk above, and rows of shops over that, filled chiefly with milliners, sempstresses, etc.

It was near this time that, the Strand beginning to be esteemed an elegant situation, all the ground on this as well as on the Thames side came to be built on, and to grow more and more valuable. Hence Ben Jonson, in his comedy of "Epicene, or the Silent Woman," Act I., Scene 4, introduces Sir Amorous la Foole as commending Clerimont's lodging by telling him it would be as delicate a lodging as his own, if it were but in the Strand. And Wilson, before mentioned, in his "Life of James I.," speaking of Gondamar, the Spanish Ambassador, tells us that Drury Lane and the Strand were the places where most of the gentry lived, the Covent Garden being then an enclosed field. The whole was completely built on in the reign of Charles II.

[1831, *Part I., pp.* 201-207.]

It is well known that the architectural improvements of the western quarter of the Metropolis, which so greatly distinguished the peaceful reign of King George IV., have been conducted under the control of His Majesty's Commissioners of Woods, Forests, and Land Revenues. As soon as, under the direction of that Board, that part of this truly national design had been executed which provided the line of communication between Pall Mall and Portland Place, the

* See the "Progresses of James I.," vol. ii., pp. 200, 248, 336.

Commissioners took measures for proceeding with the further object, which proposed the continuation of Pall Mall into St. Martin's Lane, the disclosure to view of the noble portico of St. Martin's Church, and the formation of an open area in front of the King's Mews.

The original plan had not contemplated the extension of this area far beyond that which already existed within the precincts of the Mews; but it having appeared to the Commissioners, after much consideration, that the unequal length of the two sides so defined would be a deformity particularly striking in the approach from Whitehall, and that a much larger space than was at first designed ought to be left open, besides that it was highly desirable to widen the west end of the Strand, Mr. Nash was, in March, 1825, directed carefully to reconsider the subject. The result was a plan by which the area was proposed to be enlarged by the removal of the whole of the lower part of St. Martin's Lane, and the improvements were extended in the direction of the Strand as represented in the map before us.

The suggestions and estimates of Mr. Nash having been submitted to the Lords of the Treasury, and having received their approbation, "the Charing Cross Act" was introduced to the Legislature in the Session of 1826, and received the Royal Assent on May 31 in that year.

For effecting the principal improvement* authorized by this Act, there were required 515 houses and buildings in and near Charing Cross, St. Martin's Lane, and the Strand, the value of which property was originally estimated at £748,792 12s. 10d.†

When, however, the business had made considerable progress, it was found that the value of the property exceeded that sum by £95,697 12s. 9d., and in the account drawn up on January 5, 1829, the following statement of expenditure was given:

	£	s.	d.
The present estimate of the value of the property to be purchased	843,950	4	9
Architects', Surveyors', and Solicitors' charges; rents of leasehold properties purchased, deficiencies in parochial rates, Auditors' and Treasury fees, salaries, gratuities to tenants-at-will, interest on purchase-monies, and incidental charges ...	94,513	0	0
Redemption of Land Tax	32,000	0	0
Paving carriage and foot ways, erecting lamp and guard posts	17,234	0	0

* It embraced also two minor improvements in Downing Street and King Street, St. James's, which it is unnecessary to notice further on this occasion.

† An article on the ancient state of Charing Cross and its neighbourhood will be found in vol. xcvi. ii. 29.

	£	s.	d.
Erecting a Vestry-room, Sexton's Office, and Watch-house, for parish of St. Martin; enclosing new churchyard and constructing vaults	11,000	0	0
Rebuilding parochial School and Library, and part of the Workhouse, to obtain ground for enlarging Barracks at Charing Cross	20,000	0	0
Total probable expenditure ...	£1,018,697	4	9

The expenses have been met by the revenues and certain sales of the Crown lands, without any Parliamentary grants.

During the last Session of Parliament, an Act was passed enabling the Commissioners to raise £300,000 by loan, and, the terms of the Equitable Assurance Company being the lowest, the Commissioners agreed with them for the whole sum at the interest of £3 10s. per cent., to be repaid at the following periods:

£30 per cent. at Midsummer, 1833,
£30 per cent. at Midsummer, 1835,
£40 per cent. at Midsummer, 1837.

When the Commissioners made their last report, which is dated June 8, 1830, they had nearly completed the purchase of all the premises required.* Since that period the work of demolition has rapidly gone forward, and to that has now succeeded, and is proceeding with scarcely less rapidity, the more pleasing process of re-edification. . . .

The building formerly the royal stables, although possessed of some architectural merit,† will not be allowed to remain. It would not stand in the middle of that side of the area, but in the western half of it. A more important reason for its removal, however, is that the direction it takes is different from that which will be required, since the new street, in order to lead directly to the noble portico which is the great centre of attraction, must pass over the site of its eastern wing. These stables, part of a more extensive design never executed, were built in 1732, six years after St. Martin's Church. They are now temporarily appropriated to two public objects: the ground floor to the menagerie formerly at Exeter

* In the Report of 1829, it was mentioned that, in negotiating the purchases, (then amounting to 540), only eight cases had occurred in which it was necessary to resort to the compulsory powers of the Act for obtaining verdicts by juries, and in six of those cases verdicts were taken by mutual agreement after the juries had been impanelled This is worthy of notice, as a remarkable contrast to the conduct of the parties concerned in the property required for the approaches to London Bridge.

† "The stables in the Meuse are certainly a very grand and noble building; but then they are in a very singular taste, a mixture of the rustic and the Gothic together; the middle gate is built after the first, and the towers over the two others in the last."—RALPH.

Change, and the upper story to the "National Repository for the exhibition of specimens of new and improved productions of the artisans and manufacturers of the United Kingdom."

Behind the old royal stable on the north-west some extensive foot barracks have been erected on what was the upper court of the Mews. The stack of building to the east of this consists principally of the workhouse of St. Martin's parish, the back part of which has been rebuilt by the Commissioners. The corner house marked with the letter A is appropriated to the West London Provident Institution; that marked with the letter B is for the Royal Society of Literature.

On the opposite side of St. Martin's Lane stands the new residence of the incumbent of the parish, in a line with which are a new vestry-room and National School. The two former of these have been erected by the Commissioners, in the place of those which gave way to the improvements. From the old vestry-room to the new one has been removed a bust of a parochial benefactor, under which is the following inscription:

"The effigies of Richard Miller, esq. who has given to ye Charity Schools of this parish 500*l.*, to the Library and Free School 300*l.*, and for the building of the Vestry-house 300*l.*; in memory of whose uncommon benefactions, ye Vestry in his lifetime caus'd to be made and set up this his effigies A.D. 1726-7."

There also are placed some portraits of eminent vicars, including Archbishops Lamplugh and Tenison, Bishops Lloyd (of Worcester), Green (Ely), and Pearce, and Archdeacon Hamilton,* as well as others of Gibbs, the architect of the church, and Sir Edmundbury Godfrey, a parishioner chiefly immortalized by the tragical circumstances of his death.

The National School has been erected by subscription, on ground given by His Majesty King George IV.†

The passage in front of these buildings leads directly to the new Lowther Arcade, the direction of which is calculated to entice a numerous concourse of passengers. A bazaar, intended to take the place of that removed at Exeter Change, was in Mr. Nash's original plan laid down on the ground behind the spot where Exeter Change stood. But as this would have been no thoroughfare, its failure might reasonably have been anticipated. In the present situation the reverse may be expected.

The Lowther Arcade receives its name from the late First Commissioner of Woods and Forests, Lord Viscount Lowther.

* See Malcolm's "Londinium Redivivum," vol. iv., p. 193.

† The library school adjoining the workhouse (founded by Archbishop Tenison in 1685, which the Charing Cross Act enabled the Commissioners to take down), has not been disturbed, an alteration in the plan of the new barracks having made such encroachment unnecessary.

On the eastern boundary of the improvements will be Agar Street, so named from the present First Commissioner, the Right Hon. G. J. W. Agar Ellis. This will, in fact, be an enlargement of Castle Court, the houses on one side of which are sufficiently good to remain. The opposite side will be occupied by the Charing Cross Hospital, and at the other angle of the same triangle of building, between William Street and Chandos Street, will be the Ophthalmic Hospital.

Returning up the continuation of Pall Mall East, the road passes over part of the old burial-ground of St. Martin's Church. By the Act of Parliament persons were allowed the expenses (in no case to exceed £10) of removing the bodies of their relations,* and we find that by the account made up on January 5, 1830, no less than £1,953 4s. 8d. had then been spent on this item. We may here notice with approbation the handsome iron railing with which the churchyard is now enclosed. It has been cast to the massive pattern of the old wrought iron railing in the front of the church, and has been fixed on a substantial wall of granite. But with respect to that same old iron railing there is an important consideration to be regarded, which we would beg to enforce on better authority than our own:

"When the new street is completed, it will be the duty of the parish to remove the iron railing which now encloses the portico; and if such a fence be necessary (which doubtless it is), to set it back quite clear of the columns, into which it has been originally very injudiciously introduced. The columns have already received much injury from this circumstance, by the perpetual contraction and expansion of the metal; nor is it less injurious to the majestic effect of the portico of this elegant Church."—Memoir by Joseph Gwilt, architect, in Britton's and Pugin's "Public Buildings."

The purchase of the old Golden Cross was by far the largest the Commissioners had to make. It was concluded on December 28, 1827, when those extensive premises, together with three houses in St. Martin's Lane, and two houses and workshops in Frontier Court, were bought of George Howard and others for the sum of £30,000.†

The highly desirable project for a renewal of Hungerford Market, the plan of which is included in our plate, is the independent enterprise of a Joint Stock Company. The architect is Mr. Charles

* "Not less than 700 bodies have already been removed from this ancient burial-place to the newly consecrated ground at Camden-town, and the churchyards of St. Clement's, St. Bride's, St. James's, and St. Anne's. The remaining bodies, &c. as yet to be exhumated, are calculated at 1000. The coffins are lodged so close to each other, as the excavation proceeds, that they have the appearance of a subterranean boarded floor."—*Times*, October 3, 1827.

† Report of Commissioners, 1829.

Fowler, and we shall take an early opportunity of publishing some details, in addition to what has already appeared in our last volume, Part I., p. 264.

[1821, *Part II., p.* 593.]

In excavating the foundation of one of the new houses in Cockspur Street, near the west entrance to the Mews, the remains of some ancient building have been brought to light. They consist of fragments of three walls, lying at no very great distance from each other, but in different directions. The largest runs east and west, and is about 6 feet in thickness; it is composed chiefly of ragstone, with a small proportion of chalk and flint and a few bricks. The other two, which are situated west of the first, run north and south, and are exactly parallel to each other, the extremity of one joining the beginning of the other. One of them is very perfect and substantial, and reaches nearly to the surface of the ground. There is no indication of the fragments being connected, but their situations, I think, show that they were.

Previous to the great alterations in this neighbourhood, Whitcomb Street went over part of the site of these foundations. This street was formerly called Hedge Lane, and two centuries ago literally was what its name bespoke. The building, therefore, to which these ruins appertained must be of very remote antiquity, as, indeed, the mixture of brick with the stone in the construction of the walls shows it to be.

The most probable idea which suggests itself at present is that these remains were part of the ruins of the Royal Mews, burnt in 1534,* and abandoned on building the succeeding structure. This is warranted in some degree by the circumstance of their concealment underground for so many years; but even if this was ascertained to be correct, they evidently have belonged to some still older building, whose original destination is involved in the darkest obscurity.

The discovery of some human bones among the ruins would lead us to believe they marked the site of a religious edifice. A hermitage, dedicated to St. Catherine, once existed at Charing Cross,† and higher up, near Pall Mall, was a small church‡; but the situation of neither corresponds exactly with the foundations now discovered, though it is not utterly improbable that they may have belonged to some chapel, which, falling to decay for want of a sufficient endowment, before the general destruction of such institutions, no trace of its existence has been preserved. E. I. C.

* Pennant's "London," edit. 1813, p. 151. † *Ibid.* ‡ *Ibid.*, p. 161.

[1832, *Part II., p.* 34.]

The following extract from Harl. MS. No. 433, folio 53*b*, details the nature of the establishment kept for the noble sport of hawking in the reign of Richard III., and gives the items of expense incident to it. To show the high estimation in which hawks were then held, it will be sufficient to remark that while only 1s. 2d. a week was allowed for the board of a man, 9d. a day, or 5s. 3d. a week, was apportioned for the "mete" of each of the eighteen noble birds destined to contribute to the amusement of the Sovereign.

"To John Grey [Lord Grey of], of Wyltone,* the maister of the King's hawkes, and the keping of a place called the *Mewes* nere Charingcrosse in Midd. for the terme of his life, with the fee of C marcs for himselfe, and the wages of xx*li.* for a gentilman sergeant in the said office; and the wages of viij marcs for ij yomen in the same office, and for the borde of the same yomen ij*s.* viij*d.* every weke, and the wages of xij*li.* for vj gromes in the said office, and for theire borde every weke viij*s.* and the wages of iiij marcs for ij pages in the same office, and for theire borde every weeke ij*s.* iiij*d.* and x marcs for theire lyverie ij times a yere; and for xviij hawks every of them 9*d.* by day for theire mete; and for iiij hounds iiij*d.* by the day to be had and perceived of the revenues of the Lordships of Chesham and Whitchurch, in the countie of Buckingham, and of the Castel and Manoire of Bukingham, of the manoire and lordship of Agmondesham, for terme of his life."

The term "Mew" or "Mews," from the French *mue*, a cage for hawks, was a very proper appellative for the place at Charing Cross, where this aviary once existed; but when its designation was altered, and it became a receptacle for the "royal stud," nothing could be more improper than the retention of the name. And from this absurdity arose another still more glaring, now in common use—that of calling every collection of stables a "Mews," as the Bedford Mews, etc.

FALCO.

CHARTERHOUSE.

[1843, *Part I., pp.* 4344.]

Among the recent extensive alterations and repairs which have for some time past been going on in the Charterhouse, the magnificent monument of its founder has not been forgotten. The governors have, with great taste, had a new and handsome window placed in that portion of the chapel containing the monument of Sutton,† by

* A descendant of Henry Grey, who was created Lord Grey of Wilton, co. Hereford, by King Richard II., in 1377.

† This form of coffin, fitting to the corpse, was not uncommon at the period of Sutton's death. We have seen a representation of that of Sir John Spencer, the rich Alderman of London, who died in 1610, and some others of nearly similar appearance, at St. Helen's, Bishopsgate.

which judicious arrangement the elaborate workmanship of this beautiful structure is now seen to advantage, which it has never been before. A few weeks ago the vault was opened for some necessary alterations and repairs, and thus an opportunity occurred for making the accompanying sketch of the leaden case containing the body of the founder.* The vault contains other coffins: one unknown, four containing the remains of four masters of the foundation —viz., Hooker,† ob. 1617; Beaumont, ob. 1624; King, ob. 1637; and Burnett, ob. 1685—with that of Lord Ellenborough (who was educated in the school). Dr. Bearcroft, in his "History of the Charter House," published in 1737, states that "Sutton died at Hackney Dec. 12th, 1611. His bowels were buried in the parish church of Hackney, and his body, embalmed, remained in his own house at Hackney to the 28th May, 1612," when, "the roads being good," "the governors," whom he enumerates, "met in assembly there"—the procession was under the direction of the celebrated Camden, then Clarenceux King of Arms—"an hundred old men in black cloaks preceded the corps," which was deposited in Christ Church, London, "to be removed to the Charter House when the chapel should be finished, and a vault and tomb prepared for it." From the following extract from the same writer, it appears that these arrangements were not completed until 1614:

"And now the Founder's tomb being finished * * * * his corps was brought upon the shoulders of the poor brethren of his foundation, from Christ Church, on 12th Dec. 1614, the anniversary of Mr. Sutton's death, in a solemn procession, all the members of the hospital attending, to the chapel in Charter House, and there deposited in a vault on the north side, under his magnificent tomb."

Some curious particulars of the founder's funeral, and the particulars of the cost of his monument, will be found in Malcolm's "Londinium Redivivum." E. B. P.

Chelsea.

[1826, *Part I., pp.* 423-424.]

Ceal-hythe, variously corrupted by transcribers and translators, was very probably the modern Chelsea. The author of the "Environs of London" reads it Ceale-hytlle in an old charter of Edward the Confessor, and thence objected to the obvious etymology, on the ground that there is "neither chalk nor a hill in the parish." But "hylle," so often repeated, is an evident mistake for "hythe;" and Ceale-hythe signifies, not a place abounding in a stratum of chalk,

* Engraved in Bearcroft's "History of the Charter House," p. 161.

† On Hooker's coffin is this inscription, embossed in capitals on a small shield: "PETER HOOKER BATCHELER OF DEVINITI & MASTER OF THIS HOSPITAL AGED 8 & FORTI YEARES DIED THE 14 DAIE OF SEPTEMBER 1617. Also this shield of arms, a fess vaire between two lions passant guardant, differenced by a mullet."

but a wharf or landing-place for chalk brought from other quarters. Henry of Huntingdon has preserved the intermediate and connecting link between the ancient and modern names by writing it Cealcide, which the Normans would, of course, soon pronounce Chelcie, afterwards written Chelsey.

Mr. Lysons observes that "the modern way of spelling seems to have been first used about a century ago." In the new map of Saxon Britain, there is a Roman "G" subjoined to Ceale-hythe, denoting that it rests on Bishop Gibson's authority, whilst in the index Challock or Chalk in Kent is suggested—a sufficient proof that the editor was not satisfied with Kilcheth in Lancashire; and it is remarkable that Miss Gurney, with her usual caution and fidelity, has condemned it to a "perhaps" in the lower margin of the page, retaining the orthography of the original in her translation.

CALCHUTENSIS.

[1839, *Part I., pp.* 466-467.]

Chelsea has very long been famous for its buns. There was more than one shop in which they were made, but the "Old Chelsea Bun-house," the special original, has just fallen a sacrifice to improvement. It was situate on the highroad from Pimlico to Chelsea, near the spot where once stood the more celebrated temple of fashion, "Ranelagh." The Bunhouse, however, was antecedent to Ranelagh, which was not established until about 1730. In 1711 Dean Swift, then resident at Chelsea, thus notices the buns: "Pray, are not the fine buns sold here in our town? Was it not R-r-r-r-r-r-r-r-r-rare Chelsea buns? I bought one to-day in my walk; it cost me a penny. It was stale, and I did not like it; as the man said [R-r-r-r-rare], etc."*

It is not to be wondered at that the witty Dean did not relish his *stale* bun, for, to be good, it should be made with a good deal of butter, be very light, and eat hot. Chelsea buns formed a frequent cry in the streets of London during the last century, and were as popular as the Bath buns of the present time. The cry (or rather song) was "Chelsea Buns! hot Chelsea Buns! rare Chelsea Buns!" Good Friday was the day in all the year when they were most in request, and the crowds that frequented the Bunhouse on that day is almost past belief.

The building was 52 feet long by 21 feet wide. The colonnade extended over the foot pavement into the street, and afforded a tempting shelter and resting-place to the passenger to stop and refresh himself. Latterly the floor of the colonnade was level with the road, which has probably been considerably raised, as in the old print, it is represented as a platform with steps at the three doors for company to a light from their carriages.

The premises requiring to be rebuilt, the opportunity will be taken

* *Journal to Stella*, May 2, 1711.

to set them back, and render the street suitable to the more extended improvements contemplated in this neighbourhood. The property was long in the possession of the Hand family. King George II. and his Queen are said to have frequented the Bunhouse as well as George III. and Queen Charlotte when their children were young. The latter Queen presented Mrs. Hand with a large silver mug, with five guineas in it, as a mark of her approval of the attentions shown to her, which mug was long preserved by the family. After the death of Mrs. Hand the business was carried on by her son, an eccentric character, who dealt also largely in butter, which he carried round to his customers in a basket on his head. Upon his death his elder brother came into possession; he had been an officer in the Stafford Militia, was one of the Poor Knights of Windsor, and not much less eccentric than his brother. It is not known that he left any relations, and his property, it is said, reverted to the Crown.

The inside of the Bunhouse was fitted up as a museum. It might have contained some very curious articles, but the most valuable had long since disappeared.

The materials of the building, with the relics of the museum, were sold by auction, April 18, 1839, and the whole was immediately cleared away. The following were the most curious lots: Two leaden figures of Grenadiers, about 3 feet high, in the dress of 1745, presenting arms, £4 10s. An equestrian plaster figure of William, Duke of Cumberland, with other plaster casts, £2 2s. A whole-length painting said to represent "Aurengzebe, Emperor of Persia," £4 4s. A large old painting, an interior, with the King and Queen seated, and perhaps the baker, etc., in attendance, but torn and almost wholly obscured by dirt, £2 10s. A model of the Bunhouse, with painted masquerade figures on two circles, turned round by a bird whilst on its perch in a cage at the back of the model, 19s. A large model in cut paper, called St. Mary Ratcliff Church, but scarcely resembling that structure, except, perhaps, in its general proportions, was sold with its glazed case for £2 2s. Most of the other articles were of a trumpery description, and only interesting whilst forming part of the ornaments of a room which had remained exactly in the same state far beyond the memory of any person living. A framed picture, worked by a string, recalled the exploits of the famous bottle conjurer.

Good representations both of the exterior and interior of the Bunhouse in their recent state have been given lately in the *Mirror* with an account by the Historian of Chelsea. The woodcut here given is copied from a folio print engraved in the reign of George II.; under it, "A perspective view of David Loudon's * Bunn House at Chelsey, who has the honour to serve

* The owner of the Bunhouse, probably before Hand.

the Royal Family. 52 by 21 ft." Over the print, in the centre, is the Royal Arms; on each side stands a grenadier, in the costume before spoken of, also three figures of freemasons, with masonic emblems; and on the left hand is a coat of arms: Quarterly: (1) Sa., a chevron between three leopard's heads ar. (Wentworth?). (2 and 3) Ar., on a chevron az., three escallops, and on a chief of the second a lion passant. (4) Ar., on a chief gu., three halberds, impaling or, on a fess between three crosses patée gu., three bezants. Crest, a lion rampant sable.

These arms are reversed, as if copied on the copper immediately from a piece of silver plate. Below them is a motto (not reversed), "For God, my King, and Country." It is not impossible that these were the arms of some respectable family, whose servant David Loudon had been, though it is to be remarked that they appear more recently engraved than the rest of the plate.

[1839, *Part I., p.* 562.]

We are informed that David Loudon was the recent keeper of this house since the family of Hand, and not before them. From a supplementary article in the *Mirror*, we glean the following statistics of bun-making: "During the prosperous times of the late Mrs. Margaret Hand, upwards of £250 have been taken on a Good Friday for buns, the making of which commenced more than three weeks before the day of sale, in order to prepare the necessary quantity; they were kept moist, and rebaked before being sold. During the palmy days of Ranelagh, the Bun-house enjoyed a great share of prosperity, which fell off upon the close of that establishment, and it continued to decline under the management of the late occupier; notwithstanding, it appears that he sold on last Good Friday, April, 18, 1839, upwards of 24,000 buns, which were compounded of eight sacks of fine flour, butter, sugar [spice?], and new milk, the sale of which produced upwards of £100."

[1799, *Part I., p.* 160.]

Monday, January 7.—The lease of Don Saltero's coffee-house at Chelsea was sold, with all the curiosities. This well-known coffee-house was first opened in the year 1695, by one Salter, a barber, who drew the attention of the public by the eccentricities of his conduct, and by furnishing his house with a large collection of natural and other curiosities, which till now remained in the coffee-room, where printed catalogues were sold, with the names of the principal benefactors to the collection. Sir Hans Sloane contributed largely out of the superfluities of his own museum. Vice-Admiral Munden and other officers, who had been much upon the coasts of Spain, enriched it with many curiosities, and gave the owner the name of Don Saltero; see *Tatler*, No. 34, Nichols' edition, where Saltero is

ridiculed for his credulity in appropriating his pin-cushion and hats to Queen Elizabeth's chamber-maids, etc. (Lysons' "Environs of London," vol. ii., p. 77). Mr. Pennant's great-great-uncle, who lived at Chelsea, often took his great-nephew, Mr. Pennant's father, to the coffee-house, where he used to see poor Richard Cromwell, a little and very neat old man, with a most placid countenance, the effect of his innocent and unambitious life. He imagines this was Don Saltero's coffee-house, to which he was a benefactor, and has the honour of having his name mentioned in the collection. Mr. Pennant when a boy saw "his gift to the great Saltero," which was a lignified hog. What Mr. Pennant thus facetiously denominates in the edition of Saltero's Catalogue that we have seen is called "a piece of a root of a tree that grew in the shape of a hog." He feared this matchless curiosity was lost; at least, it is omitted in the last or forty-seventh edition of the Catalogue ("History of Whitefoord and Holywell," p. 13). What author of us except Mr. Pennant can flatter himself with delivering his works down to posterity in impressions so numerous as the labours of Don Saltero?

[1829, *Part I., p.* 497.]

There are few houses in this kingdom which have excited more general interest, or the site of which has been more disputed, than the residence of that distinguished statesman, lawyer, and scholar Sir Thomas More. The following particulars are abstracted from a MS. supplement to the "Life of Sir Thomas More," written by Dr. King, one of the Rectors of Chelsea, of which document Mr. Faulkner (to whom we are indebted for the annexed views) has judiciously availed himself in his new History of Chelsea.

The place (says Dr. King) where Sir Thomas More fixed his family was Chelsea, in Middlesex, where he lived several years, which place he chose for its vicinity to London, for the salubrity of the air, for the pleasantness of the situation, and for the incomparably sweet, delightful, and noble river Thames gently gliding by it, where he kept always, while he was a great Minister, a barge for his conveniency or recreation. At Chelsea he built a house with gardens, orchards, and all conveniences about it. At a good distance from his mansion house he erected a pile called the New Building, which contained a chapel, a library, and a gallery, which he used for devotion, study, and retirement. He also built a chapel, or chancel, in the parish church of Chelsea, which still remains, having his coat of arms in the glass of the east window thereof. He hired a house for aged people in the parish, and was a very charitable and liberal person; and from his example, his son-in-law, Roper, having lived in his family sixteen years, took his pattern, bestowing yearly in alms to the value of £500—a vast sum in that age. But for all these shining virtues and endowments he was, by the permission of God

and the impetuous humour of a merciless Prince, tried for his life, and executed as a traitor.

On Sir Thomas's death, all his lands were seized by the King, by virtue of two Acts of Parliament. By the first Act was resumed what the King had granted him—viz., Dunkington, Trenkford, and Barley Park in Oxfordshire. By the second Act a settlement was frustrated, and his lady turned out of her house at Chelsea, the King allowing her £20 per annum. His daughter Roper was imprisoned for keeping her father's head as a relic, and purposing to print his books.

Dr. King, writing in 1717, says that no less than four houses have contended for the honour of Sir Thomas More's residence—viz., (1) Beaufort House; (2) that which was late Sir William Powell's, then divided into several tenements; (3) that which was formerly Sir John Danvers's, then the site of Danvers Street; and (4) that which was lately Sir Joseph Alstone's.

"Now of all these," says Dr. King,* "Beaufort House bids fairest to be the place where Sir Thomas More's stood, for the following reasons: First, his grandson, Mr. Thomas More, who wrote his life, and was born in the beginning of Queen Elizabeth's reign, and may well be supposed to know where the most eminent person of his ancestors lived, says that Sir Thomas More's house in Chelsea was the same which my Lord of Lincoln bought of Sir Robert Cecil. Now it appears pretty plainly that Sir Robert Cecil's house was the same which is now the Duke of Beaufort's; for in divers places are these letters, R.C., and also R. $^{C}_{E}$., with the date of the year—viz., 1597, which letters were the initials of his name and his lady's, and the year 1597 was when he new-built or at least new-fronted it. From the Earl of Lincoln that house was conveyed to Sir Arthur Gorges; from him to Lionel Cranfield, Earl of Middlesex; from him to King Charles I.; from the King to the Duke of Buckingham; from his son, since the Restoration, to Plummer, a citizen, for debt; from the said Plummer to the Earl of Bristol; and from his heirs to the Duke of Beaufort."

"Beaufort House," adds Lysons, "after having stood empty for several years, was purchased by Sir Hans Sloane in the year 1738, and was taken down in 1740. The gate, which was built by Inigo Jones for the Lord Treasurer Middlesex, Sir Hans Sloane gave to the Earl of Burlington, who removed it to his gardens at Chiswick. The old mansion stood at the north end of Beaufort Row, extending westward at the distance of about 100 yards from the waterside."

[1829, *Part I., p.* 498.]

Shrewsbury, or Alstone House, built about the latter end of the reign of Henry VIII., was situate in Cheyne Walk, adjoining the

* Supplement to "Life of Sir T. More."

gardens of Winchester Palace on the the west. For a long time it was considered to have been the residence of Sir Thomas More; but Dr. King has shown that it never had any just pretensions to that honour. It was an irregular brick building, forming three sides of a quadrangle. The principal room was 120 feet in length, and was originally wainscotted with carved oak. One of the rooms was painted in imitation of marble, and appeared to have been originally an oratory. Certain curious portraits on panel, which had ornamented the large rooms, were destroyed some few years since. Leading from the premises towards the King's Road, there is a subterranean passage, which has been explored for a short distance. It is said, traditionally, to have communicated with a cave or dungeon, situated at a considerable distance from the house, but for what purpose made no one now in its vicinity confidently presumes to guess.

Alston House was for many years the residence of the Shrewsbury family. Francis, son and heir of George, Earl of Shrewsbury, is mentioned among the freeholders in the Court Rolls of the Manor of Chelsea, 35 Henry VIII. He died September 21, 1560.

George, Earl of Shrewsbury, son of the preceding, died November 18, 1590, possessed of a capital messuage in Chelsea, which he probably bequeathed to his second wife Elizabeth, as it appears to have descended to her son William, first Earl of Devonshire. This Elizabeth, who survived him, was much celebrated for her beauty and accomplishments, and still more for her extraordinary fortune in the world. She was four times a creditable and happy wife, and rose by every husband to greater wealth and higher honours; and, after all, lived seventeen years a widow in absolute power and plenty. She built three of the most elegant seats that were ever raised by one hand in the same county—Chatsworth, Hardwick, and Oldcoats, all transmitted entire to the first Duke of Devonshire. The Countess died in 1607, aged eighty-seven. She bequeathed all her estates to her son William, Earl of Devonshire, and we find this nobleman to have been in possession of this mansion at Chelsea soon after her death.

William, Earl of Devonshire, married, to his second wife, Elizabeth, daughter of Edward Boughton, of the county of Warwick, and widow of Sir Richard Wortley. Dying in 1625, this lady survived him, and continued to reside at Chelsea till her death, which happened in 1643.

After the death of the Countess of Devonshire, this ancient house became the property of Sir Joseph Alston, who was created a baronet by Charles II. in 1682. Mrs. Mary Alston, the wife of this gentleman, died here in 1671, and her funeral sermon was preached by Dr. Littleton, who published it shortly after in 4to. Sir Joseph was in possession of this house in 1664, at the time of Hamilton's survey;

secondly, the said deceased Arthur Gorges, whom she survived, and departed this life, and lies here buried with her loving husband, to whose and to her own memory she erected this tomb."

Sir Arthur Gorges was the intimate friend of the Earl of Rochester, the Duke of Buckingham, and the celebrated wits of that time. He translated the greater part of "Lucan," Lord Bacon's "Fables," and other works much esteemed by the learned world.

T. FAULKNER.

[1832, *Part II.*, *p.* 602.]

The old church of St. Luke, Chelsea, has lately undergone a thorough interior reparation. The pavement has been relaid, the pews lowered and newly arranged, the pulpit removed and placed in the middle aisle near the lower chancel, and the monuments all very carefully cleaned and repaired. An unsightly gallery placed across the chancel has been taken down, and by this means the venerable monument of the illustrious Sir Thomas More, which was partly concealed by the staircase leading up to that gallery, is now again laid open to public view. . . .

Whilst the workmen were employed in digging up the ground in Sir Thomas More's Chapel they discovered two brass plates, one containing the effigies of Sir Arthur, Lady Gorges, and children, and the other the arms of the Gorges family. Sir Arthur, who died in 1625, was a poet and a friend of Spenser. He wrote a translation of Lucan's "Pharsalia," which was published in 1614. These brass plates had been originally placed against a monument which is still remaining, and they are described by Bowack, who wrote his account of Chelsea in 1705; but owing to subsequent burials in this ancient chapel the whole monument had sunk considerably, and the brass plates were dug up, as before mentioned.

[1808, *Part II.*, *pp.* 669-670.]

Enclosed is an exact drawing of the tomb of Sir Hans Sloane, Bart., founder of the British Museum, who at the age of eighty retired to Chelsea to enjoy in a peaceful tranquillity the remains of a well-spent life. After a short illness of three days, he died here on January 11, 1752, in his ninety-first year.

His tomb stands at the eastern corner of the churchyard, with an inscription in English, merely stating his age, etc., and on the south side is the following inscription to Lady Elizabeth Sloane:

"Here lies interred Elizabeth Lady Sloane, wife of Sir Hans Sloane, bart., who departed this life in the year of our Lord, 1724, and the 67th of her age."

At a short distance from this monument on the right, on a square, flat stone, is the following inscription to the memory of the celebrated printer of the "Letters of Junius" (whose name is familiar to a great many of the readers of the *Gentleman's Magazine*, and whose memory

remarkable monuments is not surpassed by any near the Metropolis, still contains some interesting memorials of him, and it is to these that the present observations are principally directed.

The character of Sir Thomas More is not more distinguished by the lively deportment which he exhibited at all times and under almost every circumstance in his general intercourse with the world than by his deep sense of religion and frequent devotional exercises. It had distinguished him from an early age, when he lived four years amongst the Carthusians in London, "frequenting daily their spiritual exercises, but without any vow. He had an earnest mind also to be a Franciscan friar." The practice which he had thus acquired of assisting in the public services of the Church he continued during life. When Chancellor "he would often in public processions carry the cross," walking on foot,* and was even accustomed to wear the surplice of a singing-man, "both at high Mass and at Matins," in the parish church of Chelsea.

"The Duke of Norfolk coming one day to dine with him during his Chancellorship found him in church with a surplice on and singing with the quire. 'God's body, my Lord Chancellor!' said the Duke, as they returned to his house, 'what, a parish clerk—a parish clerk? you dishonour the King and his office.' 'Nay,' said Sir Thomas, 'You may not think your master and mine will be offended with me for serving God, his Master, or thereby count his office dishonoured.'"

Soon after his settling at Chelsea, he erected in his garden a detached edifice, containing a chapel, a library, and a gallery, which were called the New Buildings. In this private chapel he said prayers with his family morning and evening, and would usually on Fridays spend the whole day in devotion.

His biographers also notice his having added a chapel to the parish church of Chelsea, "where," it is added, "the parish had all ornaments belonging thereunto abundantly supplied at his charge, and he bestowed thereon much plate, often speaking these words, 'Good men give it, and bad men take it away.'"

Hoddesden, in his "Life of More," particularly says that this chapel was built before he was Chancellor, and that fact is confirmed by the date found on one of the capitals engraved in the accompanying plate. He was not appointed Lord Chancellor until October 25, 1529; on this capital is the year 1528. His monument, which is not within this chapel, but in the chancel, bears the date 1532, which was the year of his resigning his high office.

The More Chapel is attached to the southern side of the "lower chancel." It is 20 feet long and 15 feet wide; its northern side is

* "When many counselled him in the long processions in Rogation Week to use a horse for his dignity and age, he would answer, 'It beseemed not the servant to follow his master prancing on cock-horse, his master [the host] going on foot.'"

opened into the church for its whole length except 3 feet, and the upper part of the opening consists of a pointed arch, springing from the sculptured capitals represented in the accompanying engraving. On the enlargement of the church in 1667, the western wall of the chapel was also nearly removed, and a large (elliptical) arch formed in it, so that now in the interior the More Chapel is perfectly open to the remainder of the south aisle, which was formed by this alteration, and might be deemed a part of it, except that the latter is considerably higher, and that the old pointed roof and open beams of the old chapel remain. There are still two windows in the south wall, but now round-headed, although the form of their original flattened point remains in their interior recesses, and there is one of the same description at the east end. The exterior walls have been entirely faced (we may say defaced) with brick, together with the greater part of the church.

It does not appear that Sir Thomas More used, or even intended, his chapel for a place of sepulture, for his monument, which, as before mentioned, was erected four years after, he placed in the chancel. There, as recorded in the epitaph, he deposited the remains of his first wife, and there he intended his own and those of his second wife should rest:*

> "Clara Thomæ jacet hic Joanna uxorcula Mori,
> Qui tumulum Aliciæ hunc destino, quique mihi."

It is probable, therefore, that the chapel was merely intended to furnish accommodation for his own large household during Divine service, the church itself being small. Here, then, was the pew to which belongs the anecdote told of the manner in which he first acquainted his wife with his resignation of the Great Seal, which is as follows: The next morning being a holiday, and few yet knowing what had been done, he went to Chelsea Church with his lady and family, where, during Divine service, he sat as usual in the quire, wearing a surplice; and because it had been a custom after Mass

* Neither of these intentions was fulfilled. His wife was subsequently buried at Northaw, in Hertfordshire. His own body after his decapitation was buried in the Tower, near that of his friend Bishop Fisher, whilst his head, after it had been for some time exposed on London Bridge, was recovered by his daughter, Mrs. Roper, and deposited in a vault at St. Dunstan's Church, Canterbury. Aubrey (nearly half of the statements in whose anecdotes in general could be proved to be blunders) has propagated two errors connected with this subject: one that Sir Thomas More's body was buried at Chelsea instead of the Tower, and the other that the head was placed in the cathedral at Canterbury instead of St. Dunstan's Church. His story that the head actually fell from its pole on the bridge into his daughter's lap, pursuant to her wish, we can hardly imagine that he himself believed, and we must therefore regard it as a misplaced jest fastened upon an affecting instance of filial piety. Indeed, it is owned in Cresacre More's "Life of Sir Thomas" that "it was bought by his daughter Margaret, lest, as she stoutly affirmed before the Council, being called before them for the same matter, it should be food for fishes."

was done for one of his gentlemen to go to his lady's pew and say, "My lord is gone before," he came now himself, and, making a low bow, said, "Madam, my lord is gone," who, thinking it to be no more than his usual humour, took no notice of it; but in the way home, to her great mortification, he unriddled the jest by acquainting her with what he had done the preceding day.

Perhaps the first interment in the More Chapel was that of the Duchess of Northumberland, who died in 1555. But previously to the alterations made in 1667, it must have appeared nearly filled by three large monuments, one built against each of its three walls. The first in point of age is that of the Duchess of Northumberland, an altar tomb and canopy,* placed against the south wall, next the eastern corner. The west wall must have been nearly covered by the large and magnificent monument of Lord and Lady Dacre, with their recumbent effigies of the Elizabethan period; † this was removed into the new aisle, where it now stands, and has lately been carefully repaired, a respect justly due to the foundress of the noble pile of almshouses in Westminster.‡ The third monument, occupying the east wall, is that of Sir Robert Stanley, K.B., who died in 1632. It bears medallion busts of himself, his son, and his daughter, and statues of Justice and Fortitude. This splendid monument is in a lamentable state of dilapidation, and must speedily fall down if not repaired, but for which there are no funds; part of the family have been applied to without effect.

The whole area of the chapel has for many years been filled with pews, and it appears from Bowack's "Account of the Church" (printed in 1705) that it then contained a gallery also.§ The entire chapel has ever been considered private property. It was attached to the possession of Sir Thomas More's house, until the latter was sold, by Sir Arthur Gorges, in the year 1629, to Lionel, Earl of Middlesex, when Sir Arthur reserved the chapel, as he continued to reside at Chelsea in another house. In 1664, when his son sold the latter house to Thomas Pritchard, he reserved only a right of burial for his family; the chapel passed, therefore, with that house, through various owners, to Sir William Milman, of whom (before the close of the last century) it was purchased by Mr. Flight, and it is now the freehold property of Mr. Mann, of Paradise Row.‖

* Engraved in Faulkner's "History of Chelsea."

† Engraved in Simco's "Illustrations of Lysons' Environs of London."

‡ This was done at the expense of the parish, who, so long as they keep the monument in repair, have the privilege of sending a man and woman, a boy and a girl to Emmanuel Hospital.

§ Probably no church was ever so choked with galleries in all directions as this. One which was carried across the chancel, and partly obscured Sir Thomas More's monument, was only recently removed, the new churches in the parish having rendered it unnecessary (see an account of the recent repairs in the *Gentleman's Mazagine*, vol. cii., ii., p. 602).

‖ Faulkner's "History of Chelsea," 1829, vol. i., p. 235.

It is now time to notice more particularly the subjects of the plate, which are the ornaments of the arch formed to open to this chapel a view of the interior of the church. Mr. Lysons merely notices them as "capitals ornamented with various singular devices," and perhaps that was all the description that could well be given of them, until, on the recent repairs of the church, they were resuscitated, as it were, from a grave of whitewash.

Each capital, it will be seen by the engraving, has five sculptured faces about 18 inches high. Those placed uppermost in the plate belong to the western capital of the arch, and the first portion represents the two sides next the More Chapel. On the first face are represented two bundles of those candles of which so many were used in Catholic times; on the second, suspended in like manner, saltire-wise, are two candlesticks, with great spikes to hold the candle in the place of the modern nozzle; on the third face is a blank arabesque shield; on the fourth a pail of holy water, with a small brush or wisp, as is still seen in Continental churches; on the fifth is suspended a book. These articles are remarkable both as connected with Sir Thomas More's recorded attachment to the services of the Church, and as actual representations of ecclesiastical furniture in use shortly before the Reformation. Indeed, the whole performance is probably unique in its way.

The sculptures on the other capital are not so perfectly intelligible. In the centre are Sir Thomas More's arms, of two coats quarterly, as they occur on the cornice of his monument. One coat is a chevron engrailed between three moor-cocks, allusive, as is the crest, a moor's head, to his name. The quartering is, a chevron between three unicorns' heads erased; on the chevron ought to be three bezants, as on Sir Thomas More's monument; this coat is that of Ley.* The crest, placed on a helmet and wreath, is a moor's head, laureated. Five moorish cherubim, the first weeping and the others making various grimaces, form the crowning ornaments of each side, and answer to other heads of men and women, in the attire of the times, on the other capital. Within the volutes below the angelic moors are smaller heads, which have been carved with great delicacy, as are the two small grotesque masks which adorn the sarcophagus on the second side. On the fourth side the date 1528 occurs on a tablet. The devices on the first and fifth sides remain for conjecture. We have seen that Sir Thomas More was not yet Chancellor when the chapel was built; but he had other offices (he was then, it is believed, Chancellor of the Duchy of Lancaster), and these may

* It has been said that Sir Thomas More's ancestry could not be traced beyond his father, yet there was formerly a shield of his arms in Chelsea Church bearing five quarterings: 1 and 2, as described above; 3, ermine, a fess componé of or and azure; 4, gules, three coronets and a bordure ingrailed or; 5, or, a cross couped gules, voided of the field (Collections of Randle Holme, MS. Harl., 2113, f. 114 *b*).

represent some official insignia. Or are they further articles belonging to the church? It may be remarked that some of the protruding knobs, particularly a large one on the fifth side, are fossil remains in the substance of the stone, which the sculptor appears to have found too hard for his chisels.

J. G. N.

It may perhaps be within the recollection of some of your antiquarian readers that a subscription was announced in the spring of the present year for the reparation of Sir Thomas More's monument in Chelsea Church.

After various meetings held in the church, an accurate survey was made of the state of the monument, and a plan was decided upon for its renovation, the execution of which was finally entrusted into the hands of Mr. J. Faulkner, statuary, of Chelsea, who has accomplished his difficult task with much skill in imitating and preserving the antique style of the various mouldings, frieze, foliage, etc., so that the whole monument now displays a uniform appearance and harmony.

It was the wish of many gentlemen that the large black slab which contains the inscription should be taken down and examined, with the idea that the back might contain the original epitaph as written and erected by Sir Thomas More during his lifetime; but upon its removal these expectations were not realized, the slab having never been polished but on one side. It is quite clear, however, that the present inscription is of a much later date than the original, as it displays such a variety of errors as could not possibly have occurred when first engraved under the immediate inspection of its most learned and accomplished author, and which must therefore be attributed to the negligence or ignorance of the transcriber and letter-carver. But, although these inaccuracies make it manifest that this is a second edition long subsequent to the age of Sir Thomas More, yet the architectural parts of the monument and the armorial and other ornaments wear every appearance that three centuries have elapsed since their erection.

A rough drawing of this monument, made as early as the year 1620, if not earlier, occurs in the Harleian MSS., in which the architectural ornaments and heraldic devices appear the same as at present, except the arms of his second wife are ermine, a fess checky or and sable, instead of the fess or and azure, as it has been for many years painted.

When Weever visited this church before 1631, he found the inscription so much defaced that it was "hardly to be read," and his copy varies in several instances from the present one. The second line of the verses, for instance, is corrupted from *quique mihi* to *quoque tibi*, which makes it perfect nonsense. This is a specimen

of the very numerous errors and omissions of Weever; but the most important variation is that the offensive words *hereticisque* in the clause "furibus autem, et homicidis, hereticisque molestus" are inserted, but which are now omitted, and a blank space left in their stead.*

In the reign of Charles I.† Sir John Lawrence, of Chelsea, induced probably by respect to the memory of Sir Thomas More, and wishing to preserve his monument for the edification of posterity, caused it to be repaired at his expense, and the inscription to be recut on a new marble slab. The words *hereticisque* are omitted by leaving a blank space; it might be justly considered that their insertion would only tend to darken the character of the great Lord Chancellor, whose memory it was intended to eulogize and preserve.‡

THOS. FAULKNER.

[1822, *Part I., pp.* 506-509.]

The present Bishop of Winchester has obtained an Act of Parliament to enable him to sell the Episcopal Palace at Chelsea, belonging to the See of Winchester. Agreeably to the provisions of this Act, his lordship has since disposed of the palace and premises for £6,000 to the Trustees of the Lords of the Manor.

It is said to be the intention of the Trustees to apply for another Act of Parliament to enable them to build on the adjoining glebe land, and to form a new street from Cheyne Walk to the King's private road.

At one time it was reported that Government had taken the premises with an intention of converting them into a hospital for sick soldiers; whatever may be the final destination of this venerable edifice, it must excite the regret of the architect as well as the antiquary

* It is remarkable that one of More's letters to Erasmus contains a defence of this very passage, apparently in reply to some remarks that Erasmus had made upon it: "Quod in Epitaphio profiteor *hereticis* me fuisse *molestum*, hoc ambitiosè feci. Nam omnino sic illud hominum genus odi, ut illis ni resipiscant tam invisus esse velim quàm cui maximè quippe quos indies magis ac magis experior tales ut mundo ab illis vehementer metuam."—"Epist.," lib. xxvii., ep. 10.

† This fact is gleaned from the statement of Aubrey: "After he was beheaded his trunk was interred in Chelsea Church, near the middle of the wall, where was some slight monument erected, which being worn by time, about 1644 Sir John Lawrence, of Chelsey, at his own proper costs and charges, erected to his memorie a handsome inscription of marble" (Aubrey's "Lives of Eminent Men," vol. ii., p. 463). Though the statement here of the interment and the "slight monument" are both incorrect, and the date is also wrong (for Sir John Lawrence died November 14, 1638), yet the fact of the reparation itself may perhaps be depended upon, for Aubrey would not invent the whole, though he was evidently a most inaccurate chronicler.

‡ It is a plausible suggestion of a late writer in the *Penny Magazine* that the words had "probably long before been obliterated by Protestant zeal from the old monument, and may not have been known to those who superintended the transcription." Yet Weever seems to have found the words only a few years before.

to witness the gradual demolition of every ancient fabric in the vicinity of London.

The ancient palace of the Bishops of Winchester in Southwark having been greatly dilapidated during the Civil Wars, an Act of Parliament was passed in the year 1663 to empower George Morley, Bishop of Winchester, to lease out the houses in Southwark and for other purposes, as is expressed at large in the Act, of which the following is the title: "Anno 15 Car. II., 5 July, 1663, An Act to enable the Bishop of Winchester to lease out the tenements, now built upon the site of his mansion house, in the parish of St. Saviour's in Southwark, in the county of Surrey, and the two parks and other demesnes at Bishop's Waltham, and other lands, in the county of Southampton."

In the ensuing year, the Bishop, in pursuance of this Act of Parliament, purchased a mansion house at Chelsea, then lately built by James, Duke of Hamilton, and adjoining the manor house, for £4,250, as a future residence for the Bishops of this see, and to be called Winchester House. By the Act it is held to be within the Diocese of Winchester.

The present edifice is delightfully situate at a gentle remove from the banks of the Thames, the upper apartments commanding an extensive view of this majestic stream.

An elevated terrace in front of the palace was much frequented by the late venerable Bishop North and his family on summer evenings; the alcove at the west end of this terrace, surrounded with shrubs, is already in a state of decay.

The structure, as may be seen by the annexed engraving, is of humble exterior, and displays little of that grandeur or magnificence which ought to distinguish the residence of a Bishop of this see.

It is two storys in height, and built with red bricks, without pilasters or any other architectural ornament. But, however plain in exterior appearance, this palace comprises within every convenience and comfort that can be required for a large establishment.

The building forms a quadrangle, and the principal entrance is in the south front, the ground-floor of which comprises the great hall and chapel, the latter being of moderate dimensions, plainly but neatly fitted up. Since the sale of the house, the ornaments and furniture have been taken down and removed to the Bishop's palace at Farnham.

The grand staircase at the east end of the hall leads to the three grand drawing-rooms, extending the whole length of this front, and which, during the residence of the late Bishop, were splendidly furnished; the walls are covered with beautiful paper and gold borders, the ceilings richly ornamented in stucco work, and the chimneypieces composed of various coloured rare Italian marbles, put up at a considerable expense by the late Bishop after his return from Italy.

The sleeping rooms and other domestic apartments occupy the whole north front, enjoying beautiful views over the adjoining gardens.

On the ground-floor of this front are two libraries and other apartments, bounded on the east by the great gallery leading to the gardens, which still contain many valuable and fine exotic plants and shrubs.

The late Bishop having been, in the year 1791, obliged, by the bad health of a part of his family, to seek the climate of Italy, collected there many curious articles of antiquity, modern art, and natural history, the principal of which were Greek sepulchral vases, called the Etruscan vases, specimens of ancient marble used in the Roman villas, mural paintings from Herculaneum, beautiful works in mosaic, bronzes, gems, china, etc.

These were disposed with great taste in various apartments of this house, and some of which we shall here enumerate.

The great hall of entrance is 40 feet long and 20 wide. On a table stood an antique juvenile bust of Bacchus, much admired.

The grand staircase is of noble proportions, and was ornamented with a great variety of objects of virtue, disposed in glass cases, consisting of specimens of all the articles of domestic use among the ancient Romans. Here likewise stood a sepulchral Roman vase of white marble, ornamented with rams' heads and festoons of flowers.

Near the preceding was a plaster cast of Dr. Burney, author of the "History of Music," taken from the original marble bust by Nollekins, now in the possession of the Rev. Dr. C. P. Burney of Greenwich.

The three drawing-rooms are of the same dimensions as the hall; the first was ornamented with several mosaic and fresco paintings from Herculaneum, and other works of antiquity and ancient art.

In the next apartment were portraits of the late Bishop of Winchester and the late Mrs. North.

Along the gallery which leads to the garden were disposed in glass cases a great variety of beautiful shells, spars, ores, and a large collection of various Italian marbles.

The house was also decorated with many specimens of modern art in modelling and painting, executed by the late Miss North, the Hon. Mr. Brownlow North, and others of his lordship's children.

Winchester House is supplied with water conveyed by pipes from a conduit erected by King Henry VIII., situated in the King's garden at Kensington. This very ancient and curious conduit, one of the most perfect specimens of the brickwork of that period, has been brought into the notice of the public in the recent historical account of that parish, where a good engraving of it is given.

The adjoining premises on the east of Winchester House, now in the occupation of the Rev. T. Clare, occupy the site of the ancient

manor house, built by King Henry VIII. for the use of Queen Elizabeth when a child. Great part of the ancient walls and gateways of these interesting remains are still existing.

A correct view of that curious edifice in its original state has been engraved from an ancient roll in the history of Chelsea. T. F.

[1822, *Part I., pp.* 387-389.]

We have been favoured with a copy of a privately printed work entitled "Memoirs Historical and Illustrative of the Botanical Garden at Chelsea, belonging to the Society of Apothecaries of London," by Henry Field. This work is inscribed to the Master and Wardens of the Society of Apothecaries, and contains an authentic and detailed account of the rise and progress of this national establishment, for such it must undoubtedly be considered; we therefore gladly avail ourselves of this opportunity of exhibiting a brief account of this interesting institution, the establishment of which reflects the highest credit upon the original public-spirited projectors. Our materials are chiefly selected from Mr. Field's work and from Mr. Faulkner's valuable "History of Chelsea."

The first lease of these premises was taken by the Company in the year 1673 of Charles Cheyne, Esq., Lord of the Manor of Chelsea, containing 3 acres 1 rood, for the term of sixty-one years, at a ground rent of £5 per annum. This garden was soon stocked with a great variety of medicinal plants, both British and foreign, and it was here that Sir Hans Sloane first studied his favourite science. In a view of the gardens near London, in December 1691, communicated to the Society of Antiquaries by the Rev. Dr. Hamilton, Vice-President, from an original MS. in his possession, this garden is thus described:

"Chelsea Physic Garden has great variety of plants, both in and out of Greenhouses: their perennial green hedges, and rows of different-coloured herbs, are very pretty, and so are the banks set with shades of herbs in the Irish style, but many plants of the Garden were not in so good order as might be expected, and as would have been answerable to other things in it. After I had been there, I learned that Mr. Watts, the keeper of it, was blamed for his neglect, and that he would be removed."

Mr. Watts was succeeded in the management of the garden by Mr. Doody, who had attained considerable eminence as a botanist, and he continued to superintend it till 1717, when, in consequence of his death, the celebrated Petiver was appointed, and he officiated as demonstrator of plants till his death in 1718. The year 1714 is memorable in the annals of the garden for affording the first intimation of a communication of its affairs with a gentleman whose name and memory must always be held in high estimation by every lover

of botanical knowledge. On July 1 a proposition was submitted to the court by the Garden Committee of waiting on Dr. Sloane, who had purchased the manor of William, Lord Cheyne, in 1712.

In 1722 Sir Hans Sloane resolved to grant the freehold of the premises upon the following conditions:

1. That the Company pay a quit rent of £5 per annum for the said piece of land, and for ever to employ the same as a physic garden.

2. That the Company shall annually deliver to the President and Fellows of the Royal Society fifty specimens well cured, the growth of the said Physic Garden, till the number of such specimens amount to 3,000; but in case of non-performance the garden to go to the President aforesaid, to be held by them on the same conditions, other than the Society are to deliver the above-mentioned number of plants to the President of the Faculty of Physic of the City of London, and in case of non-performance of the said conditions by the Royal Society, then the said spot of ground to devolve to the Faculty aforesaid.

In the month of August of this year the first presentation of fifty plants was made to the Royal Society. The whole number was successively presented, and are all still preserved in the archives of the Royal Society.

Sir Hans Sloane continued a steady friend to this establishment, continually enriching it with scarce and curious plants; he likewise contributed largely towards the buildings and improvements of the garden.

As a tribute of gratitude, the Company of Apothecaries employed the celebrated Rysbrach on a marble statue of their benefactor, which is now placed near the middle of the garden. He is represented in a doctor's gown, with a full-bottomed peruke, and a roll in his right hand. As this statue was erected during the lifetime of Sir Hans Sloane, it may be presumed a good likeness. It displays much dignity, and conveys a most pleasing impression of the learned person whom it represents.*

Against the south side of the pedestal is a mutilated and imperfect inscription; it is detached, and appears to have been composed when the statue was first put up near the greenhouse in 1733 [inscription omitted].

[1822, *Part I., pp.* 498-499.]

The garden is laid out in divisions, in which the plants, shrubs, and trees are arranged systematically. On the north side of the garden, adjoining Paradise Row, a spacious greenhouse was erected in 1732 by a subscription of many members of the Society. The

* This wood engraving was kindly lent to us by the historian of Chelsea.

library, which is placed over the greenhouse, contains a valuable collection of works on natural history, a variety of specimens of dried plants, and a curious cabinet, containing many thousand specimens of seeds, the growth of this garden, the whole collected and arranged in their present form by the late Mr. Isaac Rand.

At each end of the greenhouse are two hothouses of smaller dimensions, the whole of which are kept in admirable order. On the side of the garden facing the Thames stand two large cedars of Libanus. It is surprising that this tree is not more cultivated in this country, for as it grows naturally upon the coldest parts of Mount Libanus, where the snow continues most part of the year, there can be no fear of its being hurt by frost in England. During the month of January, 1809, an unusual quantity of snow fell in this part of the country, which, lodging on the spreading branches of these cedars, and rising in the shape of a cone, by its weight broke off their massy limbs, and very much disfigured these noble trees. Lysons says that Sir Joseph Banks made an accurate measurement of these trees in the month of August, 1793, and found the girth of the larger to be 12 feet 11½ inches, that of the smaller 12 feet ½ inch.

The apprentices of the Company during the summer season make monthly herborizing excursions in the vicinity of London, accompanied by a person belonging to this establishment called the botanical demonstrator, whose office is to explain to his pupils the classes and medicinal use of the plants.

Mr. Philip Miller enjoyed the situation of gardener during nearly half a century, but it is to be lamented that his latter days were clouded by the dissatisfaction which subsisted between the Society and him on the affairs of the garden. However, upon his resignation the Society granted him a pension of £50 annually, which produced on both sides a cordial reconciliation, though he survived only a short time to enjoy it. Mr. Miller was born in London in 1691, and by diligence and perseverance raised himself to the highest reputation in his profession. He died on December 18, 1771, and was buried in Chelsea Churchyard, where a monument has been since erected to his memory by the Fellows of the Linnæan and Horticultural Societies of London.*

In order to aid the inquiries of such visitors of the botanical garden who may not have leisure to examine the collection generally, we subjoin a list of the most remarkable plants, which, as objects of curiosity or utility, are particularly worthy of notice:

* See this engraved in *Gentleman's Magazine*, vol. lxxxv., part ii., p. 409.

Latin Linnæan Names.	English Names.	Native Country.
Amomum zingiber.	Ginger.	East Indies.
Aristolochia serpentaria.	Virginian snake root.	North America.
Acer saccharinum.	Sugar-maple tree.	„ „
Bromela ananas.	Pine-apple plant.	Both Indies.
Coffea Arabica.	Coffee-tree.	Arabia Felix.
Calycanthus Floridus.	Carolina allspice.	North America.
Capparis spinosa.	Caper plant.	South of Europe.
Citrus medica.	Lemon-tree.	Asia.
Citrus aurantium.	Orange-tree.	East Indies.
Cocos nucifera.	Cocoanut-tree.	Both Indies.
Croton sebiferum.	Tallow-tree.	North America.
Dionæa muscipula.	Venus's fly-trap.	„ „
Dioscoria sativa.	Yam.	West Indies.
Dracæna arborea.	Dragon-tree.	East Indies.
Erythrina coralloden-drum.	Coral-tree.	West Indies.
Ficus Bengalensis.	Bengal fig-tree.	East Indies.
Gossipium arboreum.	Tree-cotton plant.	„ „
Guaiacum officinale.	Guaiacum.	West Indies.
Hæmatoxylum campe-chianum.	Logwood.	South America.
Indigofera tinctoria.	Dyer's indigo.	East Indies.
Juniperus Virginiana.	Red-cedar tree.	North America.
Liriodendron tulipi-fera.	Tulip-tree.	„ „
Laurus cinnamomum.	Cinnamon-tree.	Ceylon.
Laurus camphora.	Camphire-tree.	Japan.
Laurus sassafras.	Sassafras-tree.	North America.
Maranta arundinacea.	Arrowroot.	South America.
Mangifera Indica.	Mango-tree.	East Indies.
Musa paradisiaca.	Plantain-tree.	Both Indies.
Musa sapientum.	Banana-tree.	West Indies.
Myrica cerifera.	Candleberry myrtle.	North America.
Nicotiana tabacum.	Virginian tobacco.	„ „
Olea Europea.	Olive-tree.	South of Europe.
Piper nigrum.	Black pepper.	Both Indies.
Pandanus odoratissi-mus.	Screw pine.	India.
Phœnix dactylifera.	Date-palm.	Levant.
Quassia amara.	Bitter quassia.	Surinam.
Saccharum officin-arum.	Sugar-cane.	Both Indies.

Latin Linnæan Names.	English Names.	Native Country.
Spigelia Marilandica.	Worm-grass.	North America.
Sideroxylon lycioides.	Iron-wood.	,, ,,
Strelitzia reginæ.	Plant named after Queen Charlotte.	Cape of Good Hope.
Swietenia mahogani.	Mahogany-tree.	West Indies.
Thea viridis.	Green-tea tree.	China.
Thea Bohea.	Black-tea tree.	,,
Tamarindus Indicus.	Tamarind-tree.	Both Indies.
Yucca gloriosa.	Adam's needle.	North America.
Yucca filamentosa.	Eve's thread.	,, ,,
Zanthoxylom {*Clava-Herculis.*	Toothache-tree.	,, ,,

THOMAS FAULKNER.

[1810, *Part I., pp.* 416, 417.]

The parish church of Chelsea is dedicated to St. Luke, and stands near the side of the Thames. It is principally built of brick, and consists of a nave, chancel, and two aisles; it exhibits no exterior appearance of uniformity, having been built at various periods, partly by Sir Thomas More, but greatly altered and enlarged by Lady Jane Cheyne in the years 1667 and 1674, who was at that time lady of the manor. The tower, which is built of brick, is now in a ruinous condition, and is supposed to be one of the highest brick buildings in England. Some attempts have lately been made to put this sacred edifice into a state of reparation suitable to this increasing and opulent parish; but these efforts have hitherto failed of success.

On the north wall of the churchyard is a monument to the memory of John Pennant, second son of David Pennant, of the county of Flint, Esq. (who was of the same family as Thomas Pennant, Esq., of Downing, the celebrated naturalist, too well known in the literary world to need any eulogium here). The arms on the tomb are: Three bars wavy; on the centre, three martlets not blazoned. This coat was an ancient quartering of Pennant. With the following inscription [omitted].

Inside the church, between Sir Thomas More's Chapel and the south aisle, stands a table monument of black marble, with the following inscription:

"Here lies interred the body of that generous and worthy gentleman, Sir Arthur Gorges, Knt., the last surviving branch of that honourable family, who departed this life the 8th of April, 1668. He married dame Mary, one of the daughters and coheirs of Paul Viscount Baining; she first married Charles Earl of Anglesea, and

secondly, the said deceased Arthur Gorges, whom she survived, and departed this life, and lies here buried with her loving husband, to whose and to her own memory she erected this tomb."

Sir Arthur Gorges was the intimate friend of the Earl of Rochester, the Duke of Buckingham, and the celebrated wits of that time. He translated the greater part of "Lucan," Lord Bacon's "Fables," and other works much esteemed by the learned world.

T. FAULKNER.

[1832, *Part II.*, *p.* 602.]

The old church of St. Luke, Chelsea, has lately undergone a thorough interior reparation. The pavement has been relaid, the pews lowered and newly arranged, the pulpit removed and placed in the middle aisle near the lower chancel, and the monuments all very carefully cleaned and repaired. An unsightly gallery placed across the chancel has been taken down, and by this means the venerable monument of the illustrious Sir Thomas More, which was partly concealed by the staircase leading up to that gallery, is now again laid open to public view. . . .

Whilst the workmen were employed in digging up the ground in Sir Thomas More's Chapel they discovered two brass plates, one containing the effigies of Sir Arthur, Lady Gorges, and children, and the other the arms of the Gorges family. Sir Arthur, who died in 1625, was a poet and a friend of Spenser. He wrote a translation of Lucan's "Pharsalia," which was published in 1614. These brass plates had been originally placed against a monument which is still remaining, and they are described by Bowack, who wrote his account of Chelsea in 1705; but owing to subsequent burials in this ancient chapel the whole monument had sunk considerably, and the brass plates were dug up, as before mentioned.

[1808, *Part II.*, *pp.* 669-670.]

Enclosed is an exact drawing of the tomb of Sir Hans Sloane, Bart., founder of the British Museum, who at the age of eighty retired to Chelsea to enjoy in a peaceful tranquillity the remains of a well-spent life. After a short illness of three days, he died here on January 11, 1752, in his ninety-first year.

His tomb stands at the eastern corner of the churchyard, with an inscription in English, merely stating his age, etc., and on the south side is the following inscription to Lady Elizabeth Sloane:

"Here lies interred Elizabeth Lady Sloane, wife of Sir Hans Sloane, bart., who departed this life in the year of our Lord, 1724, and the 67th of her age."

At a short distance from this monument on the right, on a square, flat stone, is the following inscription to the memory of the celebrated printer of the "Letters of Junius" (whose name is familiar to a great many of the readers of the *Gentleman's Magazine*, and whose memory

will be respected as long as the English language exists). He retired from active life to enjoy the *otium cum dignitate* among a select circle of friends, who highly esteemed him for his amiable and inoffensive manners, and greatly regret his loss:

"Sacred to the memory of Henry Samson Woodfall, Esq., many years an eminent Printer in London, who departed this life Dec. 12, 1805, aged 66. A gentleman of a liberal mind and education; the associate and patron of many distinguished literary characters of the last age; exemplary in the discharge of his duty of husband, father, and friend."

There are here several curious monuments in the last stage of decay, which appear to have entirely escaped the notice of any preceding writer; but these may be, perhaps, reserved for a future communication. THOMAS FAULKNER.

[1791, *Part II.*, *p.* 1014.]

On the south-west corner of Chelsea Church is affixed a large mural monument to the memory of Dr. Edward Chamberlayne, a man of celebrity at the commencement of the present century. The inscription, set up by his friend Dr. Harris, is so very singularly and quaintly couched as naturally to strike a passenger's notice and excite inquiry. . . . The stone is placed on the outside of the wall, nearly perpendicularly above the spot where the body is laid.

[1828, *Part II.*, *pp.* 589-590.]

The sect of Moravians which was founded in Bohemia by Count Zinzendorf, in 1722, is doubtless well known to our readers. In ancient records they are known by the title of *Unitas Fratrum*, or United Brethren. Respecting their peculiar discipline and tenets, some interesting details will be found in our vol. lxxvii., p. 795, to which the reader is referred.

In the year 1750 Count Zinzendorf formed an intention of establishing a settlement at Chelsea,* and hired a plot of ground to erect a large building for the reception of 300 Moravian families to carry on a manufactory; and at the same time he purchased the Duke of Ancaster's old mansion, called Lindsey House, and also purchased of Sir Hans Sloane a piece of land, part of the gardens of Beaufort House, for a burial-ground, together with the stables belonging to that old mansion; and also a slip of ground as a carriage-way from the stables, which they intended to make their chapel to Lindsey House. He also took a long lease of ninety-nine years from Sir Hans Sloane of most of the remaining site of Beaufort House. The chapel was fitted up, but the settlement, which was to be called

* The following particulars are chiefly abstracted from Mr. Faulkner's "History of Chelsea," now in the course of publication, to whom we are indebted for the use of the annexed engravings.

Sharon, failed; Lindsey House was, however, inhabited by some of the society. Count Zinzendorf himself lived there, and presided over the community as long as he dwelt in England. After the ordinary with his household had moved into Lindsey House, he again began the conferences with the labourers that were at hand from the German and English congregations. He made preparations for the Girls' Economy, which formerly had been established at Mile End, and which moved from thence to Chelsea, to be transported to Fulnuck, where it could be better regulated.

Soon after, in November, 1754, an English provincial synod was held at Lindsey House, at which the minister of the Brethren's Church at London, John Gambold, a divine greatly esteemed for his piety and learning by several English Bishops who were his contemporaries at Oxford, was consecrated a Bishop of the Church of the Brethren. He had previously published, in 1752, a hymn-book for the children belonging to the Brethren's congregation, printed entirely with his own hands at Lindsey House. The Brethren inhabiting this house consisted mostly of Germans and missionaries, for whose use, indeed, the Count principally intended the establishment, that they might make it a sort of caravansera or resting-place when they arrived in this country, in passing to or from their various missionary establishments in the British dominions.

The great staircase of Lindsey House being wainscotted, the panels were painted by Haidt, a German artist. Besides several portraits, the subjects of these pictures related principally to the history of the Brethren and the transactions of the missionaries. These paintings were afterwards removed to their minister's house in London, probably in 1770, when Lindsey House was sold by the society to persons of the names of Coles and Bannister.

There are not any of the Moravians residing at present in Chelsea. Their church is episcopal, and, after due examination, has been acknowledged as an ancient Protestant episcopal Church by the Parliament of Great Britain, by which recognition security has been afforded to their various settlements and missions in the British dominions.

The burial-ground is situated at the north end of Milman's Row, and is surrounded by houses and walls. On the south side are still to be seen some interesting remains of Sir Thomas More's house, afterwards the Duke of Beaufort's, consisting of brick walls of great thickness, remnants of doorways, windows, etc. This cemetery occupies about 2 acres of ground; it is kept extremely neat, a person having a house on the spot and a salary allowed him for taking care of it. The whole is divided into four distinct compartments. The Brethren are buried in separate divisions from those of the Sisters; for, as in their public assemblies, they still adhere to the ancient custom of separating the sexes, the men occupying one and the

women the other side of the chapel, so they retain it in even in their burying-ground.

The burial service of the Church of the Brethren is conducted in the following order: The coffin being deposited in the middle of the chapel, a hymn is sung by the congregation, for they value and carefully cultivate music as a science, and the responses of their liturgies are attended with peculiar effect. The minister then delivers a discourse, in which some account is given of the deceased, and of his or her state of mind in dying, with suitable exhortations.

The chapel at the north side of the burial-ground occupies the site of the old stables. It is nearly twenty years since Divine service was performed here by the Brethren; but it is now used by various religious denominations, with permission of the Rev. Mr. La Trobe, and on Sunday it is successively occupied from an early hour in the morning till eight in the evening.

The tombstones of the Brethren are all flat, placed on turf, raised about 6 inches above the ground, in regular rows. They are of two sizes, the larger for grown persons and the smaller for children. The inscriptions on the gravestones in general record only the names and age of the persons interred. Against the south wall of the chapel is a tablet to the memory of Christian Renatus, Count of Zinzendorf and Pollendorf, born December 19, 1727, departed May 28, 1732. He was the only son of the celebrated Count Zinzendorf.

[1828, *Part II.*, p. 590.]

In the reign of Charles II. the World's End Tavern (of which we have given a view, as it formerly appeared, from Faulkner's "History of Chelsea") was a noted place of entertainment. The grounds and tea-gardens were on an extensive plan. Everything was elegantly fitted up for the reception of company, similar in some respect to the tea-gardens of White Conduit House. The World's End was frequently visited by the higher classes of society, owing to the superiority of its accommodation; but in the course of time the promiscuous assemblage of all ranks generated into licentiousness, till it was considered a reproach on the moral character of an individual to be seen there. Thus, in Congreve's comedy of "Love for Love," Mrs. Foresight and Mrs. Frail, in a dialogue, accuse each other of having been seen at the World's End.

[1831, *Part I.*, *pp.* 298-300.]

Holy Trinity church is situated near the bottom of Sloane Street; it is partly concealed by adjacent buildings, the west part ranging with the houses on the eastern side of the street.

The plan is a parallelogram. At the east end is a small chancel, and at the western extremity are lobbies and porches, with two octagon towers. The west front is the only decorated part of the

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exterior. It consists of a façade before the main building, not extending the whole breadth. This façade is composed of a central portion between two towers; the former commences with a porch, the arch of which is pointed and covered with an ogee canopy, ending in a pedestal. Within the porch are three entrances to the church, the arches of which are also pointed, and the roof is of stone groined; the bosses are not yet carved. This entrance is an evident imitation of the principal entrance to Winchester Cathedral, built by Bishop Edington A.D. 1330. Immediately over the porch is a triple lancet window in the style of the Temple Church, A.D. 1260, but which is improved, according to the architect's notions, by the addition of sweeps of Tudor architecture to the soffits of the heads of the lights. Above this is a handsome trefoil richly ornamented in the style of the fourteenth century, which encloses a circle for a dial. The whole is finished with a gable, surmounted by a cross. The towers are each made into two principal stories, and are manifest imitations of the oriel windows seen in domestic buildings of Tudor architecture. The first story is lofty, and commences with a plain stylobate, to which succeeds two series of Tudor lights with cinquefoil heads inscribed in squares; above this is a frieze and blockings and an embattled parapet, each angle of the structure being ornamented with a pinnacle. To this oriel window or tower, or whatever else it may be called, of the sixteenth century, succeeds an addition in the style of two centuries earlier, being an octagon lantern and spire; the first has lancet lights in four of its faces, each accompanied by two pinnacles, within which rises a spire remarkably slender in its proportions. It is ribbed at the angles, and of an earlier period than the lantern and pinnacles; it is crowned with a large finial. The façade which we have described is flanked by two sub-porches, which make up the breadth of the west front. This ill-consorted jumble of the architecture of all ages is a perfect anti-climax.

The flanks of the church are not visible in a front view; they are built of brick, and each has two series of windows—the lower square, with a mullion in the almshouse style, the upper pointed, and divided by a mullion into two lights, with a large quatrefoil in the head of the arch—a common introduction in windows of the fourteenth century.

The east end has no windows; the flanks of the chancel have each a single light, with cinquefoil head, and the eastern elevation is finished with a gable and cross.

The interior is approached from the lobbies behind the western façade. The internal openings are lintelled, and in the towers are winding stairs communicating with the galleries. The body of the church is not divided into nave and aisles; it is covered with a horizontal ceiling pannelled by mouldings into square compartments; the principal mouldings drop down the side walls and end in corbels.

The whole is coloured in imitation of stone, though it would be a bold step to construct such a ceiling of that material. A gallery with oak front occupies the west end and the two sides of the church, and a smaller gallery is also constructed above it at the west end, with seats for charity children, and intended, we presume, to contain an organ.

The altar-screen is an imitation of stone; it is formed of six arched compartments, surmounted with angular canopies. It is not inscribed with the Decalogue or any other subject.

The pulpit and reading-desk are alike; they are situated on each side of the church at a short distance from the chancel, and are obtrusive and inelegant.

The font, in a pew near the west entrance, is an octagon basin, ornamented with quatrefoil panels, on a pillar of the same form.

This church will accommodate 752 persons in pews and 650 in free seats, making a total of 1,402. The architect's estimate was £7,025. It was commenced in May, 1828, and consecrated May 8, 1830. E. I. C.

Cecil House.

[1787, *Part I.*, *p.* 33.]

Till you can get a better account of old Cecil House, which you have engraved in last month's Magazine, you may inform your readers that, in the reign of King Edward VI., Sir Thomas Palmer began to build a house (where Exeter Exchange now stands) of brick and timber very large and spacious. But afterwards it was more beautifully increased by Sir Wm. Cecil Lord Burghley, whence it was called Cecil House, and after that Exeter House, from his son and heir Thomas, created Earl of Exeter, 3 James I.

M. Green.

Clarendon House.*

[1811, *Part II.*, *pp.* 601-603.]

Some time in the year 1662 Charles II. entered into that impolitic and disgraceful treaty which disposed of Dunkirk to the King of France. Upon the conclusion of the matter, when the nation had had sufficient time to weigh the mischievous tendency of the transaction, it excited loud discontent, and was universally condemned. Unfortunately, while that event was recent in memory, the Lord Chancellor Clarendon began to erect a mansion as a family residence; and although it does not appear to have been in size or stateliness either unfitting his rank, office, or fortune, there were not wanting some of those rumourers whose malicious garrulity never seeks for facts to assert that the cost was provided for by a pecuniary recompense made from the King out of the money paid by France as

* There is a large sheet print, a view of this house; and also a smaller one, a copy from it.

a bribe for the sanction and countenance given by the Chancellor to that imprudent contract. Hence, Clarendon House as soon as built was opprobriously nicknamed Dunkirk House; and this idle and unfounded clamour was so universal that Clarendon afterwards, when writing the continuation of his life, considered some apology necessary for his excess in building. "He could not," he says, "reflect upon any one thing he had done (amongst many which he doubted not were justly liable to the reproach of weakness and vanity) of which he was so much ashamed as he was of the vast expense he had made in the building of his house, which had more contributed to that gust of envy that had so violently shaken him than any misdemeanour that he was thought to have been guilty of, and which had infinitely discomposed his whole affairs and broken his estate, for all which he had no other excuse to make than that he was necessitated to quit the habitation he was in at Worcester House, which the owner required, and for which he had always paid £500 yearly rent, and could not find any convenient house to live in except he built one himself (to which he was too much inclined); and that he had so much encouragement thereunto from the King himself, that His Majesty vouchsafed to appoint the place upon which it should stand, and graciously to bestow the inheritance of the land upon him after a short term of years, which he purchased from the present possessor, which approbation and bounty of His Majesty was his greatest encouragement." This statement completely falsifies the report, and the refutation is further confirmed by the gift of the King.

By Letters Patent, dated August 23, 16 Charles II. (1665), there was a grant of the ground made whereon Clarendon House afterwards stood, with the gardens, unto Edward, Earl of Clarendon, and his son and heir-apparent, Henry, Viscount Cornbury, and their heirs. From the present state of the Metropolis this grant appears very extensive and of extraordinary value, but at the time it was made the population of London had not sufficiently increased to excite speculation in building in any of the adjoining fields. The exact spot where the house stood seems uncertain. According to Pennant, it was built with "the stones intended for the rebuilding of St. Paul's," upon "the site of the present Grafton Street"; but the section of the map, copied by Smith in his illustrations and other authorities, certainly places it much nearer St. James's Street, perhaps towards the middle, and across what now forms the street-way in Albemarle Street. The land was parcel of the manor or bailiwick of St. James's, and encircled by the estates of John, Lord Berkeley, Richard, Earl of Burlington, Mr. Maddox, Conduit Mead, land called the Pennyless Bank, with a western extension approaching the brook that found a course through the vale of Piccadilly, near where Lord Coventry's house is now erected, and where a convenient

stone bridge then gave name to part of the adjoining meadow. It seems probable that beyond Dover Street and Bond Street formed the west and east boundaries, and Grafton Street and Piccadilly* those of the north and south.

Clarendon continues his observations that "his own unskilfulness in architecture, and the positive undertaking of a gentleman (who had skill enough, and a good reward for his skill) that the expense should not amount to a third part of what in truth it afterwards amounted to, which he could, without eminent inconvenience, have disbursed, involved him in that rash enterprise that proved so fatal and mischievous, not only in the accumulation of envy and prejudice that it brought upon him, but in the entanglement of a great debt that broke all his measures, and, under the weight of his sudden unexpected misfortune, made his condition very uneasy and near insupportable. And this he took occasions to confess, and to reproach himself with the folly of it." This unfortunate error of calculation by the architect involved his employer in pecuniary difficulties long before the completion of the building. On May 13, 1666, scarcely nine months after the grant of the patent, he was forced to enter into an agreement for a mortgage to Richard, Earl of Burlington and Cork, which was carried into execution on September 4, 1668, for £10,000, with interest, which no doubt formed "the entanglement of a great debt," above alluded to; and this fact further substantiates how little foundation there ever existed for supposing the Chancellor to have obtained any large sum of money by the fate of Dunkirk.

What was the whole expense of the building remains unknown, but the sum must have been unusually large, and exceeding any sum his fortune, though considerable, could otherwise than progressively discharge. "When his children," he says, "and his nearest friends proposed and advised the sale of it in his banishment for the payment of his debts and making some provision for two younger children, he remained still so much infatuated with the delight he had enjoyed that, though he was deprived of it, he hearkened very unwillingly to the advice, and expressly refused to approve it until such a sum should be offered for it as held some proportion to the money he had laid out."† Such an offer was probably never made during the life of Clarendon, as early after his decease it was sold by Henry, then Earl of Clarendon, to Christopher, Duke of Albemarle, for £25,000, a sum that may be doubted if the Chancellor would have considered as in "proportion to the money he had laid out." From that period the name was changed to Albemarle House.

* Only the upper part of this street was called Piccadilly; the other portion was known as the road to Hyde Park; and, about 1700, that part forming the boundary in question is described as Piccadilly, *alias* Portugal Street.

† Clarendon's Life, p. 512.

The strict limitation in the original patent to "heirs" perhaps created doubts that occasioned other Letters Patent of November 10, 1677, which grant, ratify, and confirm that part of the premises called Albemarle Ground to the Duke, his heirs and assigns, for ever.

It may be lamented that the embarrassed state of Lord Clarendon's affairs should at his demise have rendered an early sale necessary. Within a short period £25,000 formed a very inadequate sum for the purchase of that centrical plot of ground; and the family, with extended possession, might have derived a more fit advantage from their noble relative, to which his situation and virtues so fairly entitled his immediate inheritors.

At the commencement of the last century there were many houses built upon different parts of the land, and it was considered a place of fashionable residence by our first nobility; but the history of the divided possessions falls not within the present inquiry. Documents for the above dates are preserved at the Rolls Chapel. The only trace which the curious antiquary will now find upon the spot to indicate the immaculate Clarendon once had possessions there arises from the modern adoption of a possessor of a small piece of the land lying towards Bond Street, heretofore abutting on Burlington Gardens. This patch of ground was probably first purchased by Henry, Lord Dover, whereon the present house was erected by Charles, second Duke of Grafton, and is now distinguished as Clarendon Hotel. J. H.

[1812, *Part I., pp.* 211, 212.]

At the beginning of the last century it was the property of Henry, Lord Dover, and was conveyed by him as a security for money to John Chamberlain, and described as "part of the ground whereon a capital messuage or mansion house, formerly called Clarendon House, and afterwards called Albemarle House, did then lately stand, or of ground to the said late capital messuage belonging, lying, and being in the parish of St. Martin-in-the-Fields, on the west side of a certain street there called Bond Street," and is mentioned as abutting on other grounds of the said Henry, Lord Dover, part of which were let to the said John Chamberlain. It was afterwards conveyed to Henry Edward, Earl of Lichfield, in trust for Barbary, Duchess of Cleveland, and by her to Charles, Duke of Grafton. In 6 George III. an Act was passed to enable the Duke of Grafton to sell the above premises, the same having been entailed by the will of his father, and they were in consequence purchased by John, Earl of Buckinghamshire, who also had an under lease of part of a piece of ground adjoining, formerly called Conduit Mead, which the City of London had agreed to let to the said Duke for sixty-one years, renewable every fourteen years for ever. The Earl

made it his town residence for many years, and died in the year 1793. By his will he directed the same to be sold, which was done by his executors, and it was converted into a subscription house, since which it has been known as the Clarendon Hotel. A. B.

[1789, *Part II., p.* 685.]

Enclosed I send you a great curiosity. It is a copy from an ancient drawing of Lord Clarendon's famous house, falsely said by his enemies to have been built with the bribe given him by the French Court for advising King Charles II. to sell Dunkirk. It stood, I believe, in Piccadilly, looking down St. James's Street, or somewhere thereabouts.

The original drawing whence this is copied was found among the papers of that learned antiquary Dr. Nicolson, some time Bishop of Carlisle, and afterwards Bishop of Derry, in Ireland, with some others of his papers transmitted to Dr. Barnard, late Bishop of Derry, and is now in possession of Dr. Barnard's family. This copy was taken in 1787 by the Rev. G. Hart, a clergyman in that diocese. D. C.

[1798, *Part II., pp.* 827-828.]

Clarendon House stood on the ground on which Albemarle Street now stands, having a gate in front, facing St. James's Street, and bounded behind by Bruton Street. For some time past the antiquary laboured under doubt and uncertainty as to the site of this magnificent building; but the situation is now precisely fixed by an old and unique map in the possession of John Charles Crowle, Esq.

A correct engraving of Clarendon House is finished and printed off by the kind permission of Thomas Allen, Esq. (to which will be annexed a section of the old map by the permission of Mr. Crowle), and will be published in the next number of the *Antiquities of London* by that ingenious artist John Thomas Smith, of Frith Street, Soho. G. R.

Clapton.

[1793, *Part I., p.* 513.]

The ancient house at Lower Clapton, the property of the benevolent Mr. Howard, having lately been pulled down, I trust that a correct drawing of it will be an acceptable present to your Miscellany.

My zeal, Mr. Urban, for the memory of this truly great man (for such, with all his eccentricities, he was) has led me to peruse with attention the various memoirs which have been given of him, and I find little to add to the ample store which you have given, except that it appears, by some memoirs of him in the *Universal Magazine* for April, 1790, that the house in Clapton was that in which Mr. Howard was actually born, and as such it may with propriety be handed down to posterity (see Plate II.). For this house, which

came into Mr. Howard's possession on the death of his father in 1742, he had such a veneration that he would never let it upon lease; but about the year 1785 he sold it for £3,000 to Thomas Smith, Esq., of Tottenham, of whom it was again purchased by John Gorham, Esq., an eminent surveyor in the King's Road, Gray's Inn Lane.

M. GREEN.

CLERKENWELL.

[1827, *Part I.*, *pp.* 402-403.]

In the course of making drawings, to be engraved for the "History and Description of Clerkenwell," which I am now publishing, I proceeded to the crypt under the ancient church of St. John, but not without some misgivings as to the possibility of entering a place which has been described by Malcolm as most dangerous and pestiferous. His words are (see "Londinium Redivivum"): "Having heard of the vaults, or rather crypt, beneath the church, I wished to explore them, and accordingly was accompanied by the sexton, but the horrid sight that lay before me banished all curiosity. Besides, the decaying effluvia of my fellow-creatures issued in such deadly streams towards the dry air, that I was glad to have recourse to a phial of lavender water which the sexton held. Mr. Mitchell's vault is near the door, and several of the men were employed on it; how they bore without injury the unwholesome damps I am at a loss to conceive, as it was in July. The coffins are immersed in dews, and are piled and wedged into the shape of the arches. Whether these have been windows originally, or whether these have always been vaults for the dead, I did not stay long enough to examine. The arches and groins are similar to those of other groined crypts." Notwithstanding this appalling account, upon entering I found that the vault had assumed a character much more favourable to investigation, as the practice of burying in mere wooden coffins, which prevailed in Malcolm's time, has long been discontinued. There are, however, many circumstances which demand the attention of the officers of this district of Clerkenwell. The dampness formerly complained of does not exist in any great degree at present, but decay being always in progress, the bodies are occasionally exposed in an unseemly manner—in short, the whole of the vault, which is extensive, requires to be cleansed. The ruins of coffins are in some places piled to the very roof; the middle aisle is completely blocked up at its entrance and far beyond, the only way left to it being by a narrow passage through the north aisle between two piles of coffins. Not a gleam of daylight is to be seen throughout this dreary cavern; it is equally impervious to the air, excepting what is afforded at the entrance. Some years ago, upon an occasion of repairing the church, a party explored these vaults, and discovered near its western extremity a cobweb hanging

from the upper coffins which stretched across the aisle, and is described to have been as large as a funeral pall, and of most extraordinary thickness. It is admitted that the present church of St. John is the choir of the church demolished by Somerset in 3 Edward VI., the nave having been blown up by gunpowder. The materials were employed to build the magnificent palace in the Strand. The vaults are immediately beneath this ancient choir. The groining, especially in the middle aisle, is very perfect, supported by clustered columns richly moulded; the capitals are about 3 feet from the ground, which appear to be composed of rubbish and clay. Being anxious to ascertain the length of the columns, and likewise to know if a pavement existed, the churchwarden very obligingly directed the sexton to excavate the ground, when we found about a foot from the surface the basement of the columns and a flooring of stone, but the water presently rising prevented further research. Opportunity, however, was given to make a correct drawing. The pillars were found to be 4 feet 2½ inches high.

According to Stow, "St. John's Church was dedicated by Heraclius, patriarch of the Holy Resurrection of Christ at Jerusalem in the year 1185, and was the chief seat in England of the religious Knights of St. John of Jerusalem, whose profession was, besides their daily service to God, to defend Christians against pagans, and to fight for the Church." H. S. STORER.

[1845, *Part II.*, *pp.* 17-19.]

The gatehouse of the Priory of St. John's, Clerkenwell, being at the time of the Dissolution a modern structure, and one of ample and commodious size, was saved from destruction, and converted into a private residence. It has since stood its ground through various vicissitudes without any material alteration, until now at length, after the lapse of three centuries, though still substantially secure, it requires in some respects the aids of a cautious and judicious repair, particularly in its external casing.

On January 1 last the new Metropolitan Buildings Act came into operation, and in accordance with Clause 40 (which requires that the district surveyor shall apply forthwith to the official referees to authorize a survey to be made of all buildings within the limits of the Act which through neglect or other causes are in so ruinous a condition that passengers are endangered thereby) a survey was made, and a notice given to the owner of St. John's Gate to repair it. The decomposition of the stone casing to the several sides of the building is considered dangerous to passers-by, and it appears that the substantial repairs alone are of so expensive a character as to prevent the present occupant from devoting any attention to a careful reparation of the exterior; in fact, the covering of the gate-

way with compo has been suggested. The knowledge of these facts was laid before the "freemasons of the Church," a society established for the recovery, maintenance, and furtherance of the true principles and practice of architecture, when a committee was immediately appointed to prevent the disfigurement of the building by cement, and to adopt measures for its careful reparation.

Some few particulars, which we find well put together in the prospectus issued by the Restoration Committee, will be sufficient to refresh our reader's memory:

"St. John's Gate stands at the southern entrance of St. John's Square, and is the only ancient portal now remaining of those monastic buildings once so numerous in the Metropolis and its vicinity. It formed the grand south entrance to the Hospital or Priory of St. John of Jerusalem, and was completed by Prior Docwra in 1504. This prior was the immediate predecessor of the last superior of the house, Sir William Weston, and retained his office from 1502 to 1523. In 1661 a view of the gate was taken by Hollar, showing to advantage the effect produced by the battlements, then complete, but now entirely gone. In the reign of James I. it was inhabited by Sir Roger Wilbraham. But it has acquired much greater celebrity from having been the residence of Edward Cave, the printer to whom the literary and antiquarian world owes so many obligations; and here emanated from the press the favourite and one of the oldest and most respectable of our monthly periodicals, the *Gentleman's Magazine*, which was born in the gate in January, 1731, and is still flourishing.* Among the numerous visitors at that time were Goldsmith and Dr. Samuel Johnson (Cave being his friend and early patron). Dr. Johnson's pen was continually at work, and his pamphlets, prefaces, epitaphs, essays, and biographical memoirs were continually published in the old gate, either by themselves or in the *Gentleman's Magazine*. In 1740, and for more than two years afterwards, he wrote the Parliamentary speeches in the same magazine, and these were followed by his "Life of Savage," "English Dictionary," "The Vanity of Human Wishes," the *Rambler*, and many other popular literary productions."

The gateway exhibits a good specimen of groining of the sixteenth century, adorned with sculptured bosses and moulded ribs, springing

* Edward Cave died in 1754. The magazine was continued by Mr. David Henry, his brother-in-law, and Mr. Richard Cave, his nephew. The latter died in 1766, when Mr. Henry relinquished the business of a printer, and employed, as his agent at St. John's Gate, Mr. David Bond, who was so continued until the end of 1778. At that date a considerable share of the proprietorship of the Magazine having been purchased by the late Mr. Nichols, it was for the next two years printed partly at St. John's Gate and partly in Red Lion Passage, Fleet Street. In 1781 (just fifty years from its commencement) the Magazine entirely left its native spot. It was printed for nearly forty years in Red Lion Passage, and now for twenty-five in Parliament Street.

from angular columns with moulded capitals. The bosses are ornamented with shields of arms, etc., and upon the central boss or keystone is the Paschal lamb. The south or principal front has the arms of France and England, and the north front those of St. John's Priory and Sir Thomas Docwra, the founder.* On the west side of the gateway is to be seen a specimen of ancient carving in oak in a perfect state of preservation, having been formerly the head of a doorway. In the interior of the gatehouse remain several doorways, recesses, etc., and some of the old ceilings are divided in compartments by rib-mouldings.

[1866, *Part II.*, *p.* 781.]

I am now restoring St. John's Gate, more particularly the west side and the north-west tower, which contains an original oak winding staircase with oak newel, part of which has been destroyed. This staircase was closed for many years. I have just opened the well hole, and intend continuing the windows in part destroyed. I have also restored the doorway entrance to Edmund Cave's printing-office. S. WICKENS.

[1813, *Part II.*, *p.* 425.]

Plate II., Fig. 1, represents a curious old chimneypiece in the parlour of the Baptist's Head public-house in St. John's Lane, Clerkenwell. The arms in the centre, the first quarter, a chevron between three bugle horns, apply to the name of Duncan, but no trace is to be found who was the possessor at the time the above was placed there. The rooms are lofty and capacious, with pannelled wainscot as made use of in the time of Queen Elizabeth; and in

* Engraved in our Magazine for November, 1813, p. 425. In an earlier volume (October, 1788, p. 853) the various panels of arms on either side of the gate are also carefully represented. The arms of the priory were gules, a cross argent. These were usually placed as a chief over the lord prior's family arms, as shown both here and in the case of the arms of Sir William Weston, the last lord prior, at the commandery of Temple Balsall, in Warwickshire (engraved in our vol. x., N.S., p. 270). The arms of Docwra were sable, a chevron engrailed argent between three plates, each charged with a pallet or. In one panel these arms impale a cross flory, when they were probably intended for the prior's brother, James Docwra, Esq., who married Katharine, daughter of John Haselden, of Morden, co. Cambridge, the coat of Haselden being argent, a cross flory sable, the chief of the arms of the priory being erroneously added by the sculptor. In another instance is impaled three lions rampant (*Gentleman's Magazine*, December, 1749), the chief being there placed only over the dexter side. When a watch-house was formed or enlarged in the lower part of the gatehouse about 1813, a doorway was found with the arms of the priory and of Docwra very sharply cut in oak. Metallic casts of these may be seen in the great room, presented by the late Mr. William Till, the dealer in coins, who was a leading member of a club which holds its meetings there, under the designation of "Knights of St. John of Jerusalem," and who a few years ago published a little pamphlet on the history of the establishment. His bust now adorns the same apartment.

the taproom, on the wall, is a representation of a Dutch wake, said to have been the production of the celebrated Hemskirke.

Figs. 2, 3, and 4, are the crown and keystones of St. John's Gate, but, till the gate had been recently cleaned and whitewashed, so dirty as not to be discerned. The lamb, flag, and Bible, the cross, the arms of the priory, and the other arms, with the cross in chief, are the arms of Thomas Docwra, prior 1502-23, who built the gate.

Fig. 5 is a small doorway leading to the top of the gate, and till lately had a capital brick staircase.

Fig. 6 is the head of a door carved in oak, lately discovered in making apartments for the watchhouse to St. John's, and, from the length of time kept from the air, as perfect as the first day it was finished.

The gate was generally supposed to be built of solid stone; but in pulling down part of the south-east corner to make a bar for liquors, it was discovered to be only cased about 9 inches deep, and the rest, making about 3 feet diameter together, composed of a hard red brick. T. P.

[1813, *Part II., p.* 642.]

The arms from the Baptist's Head, St. John's Lane (*Gentleman's Magazine*, November, Plate II.), strike me as evidently belonging to one of the Forsters of Northumberland.

Sir John Forster, Knt., Warden of the Middle March, who died in 1602, married Jane, daughter of Sir Cuthbert Radclyffe, of Dilston and Derwentwater; and Nicholas Forster, his natural son, married Jane, daughter and heiress of Cuthbert Radclyffe, of Blanchland, and was father of Sir Claud Forster, created a baronet in 1619.

Arms of Forster: Argent, a chevron vert between three bugle-horns sable.

Radclyffe: Argent, a bend engrailed sable. Radclyffe of Blanchland bore the crescent as the filial distinction of a second house, for Cuthbert Radclyffe, of Blanchland, was the eldest son of Anthony, who was the second son of Sir Cuthbert Radclyffe above mentioned.

Is the drawing quite correct? Forster generally quarters 2 and 3: Argent, a bend cotised sable, three martlets or, for Etherstone; and this coat quartered with Forster and impaling Radclyffe would be the exact bearing of Sir John Forster, Warden of the Middle March. R. S.

[1814, *Part I., pp.* 341-342.]

Your correspondent "R. S.," in Supplement, p. 642 (referring to *Gentleman's Magazine*, November, Plate II.), is accurate as to the arms from the Baptist's Head, in St. John's Lane, belonging to one of the Forsters of Northumberland; but he is perhaps not aware that Sir Thomas Forster, Knt., one of the Justices of the Common

Pleas, who died May 18, 1612, in the sixty-third year of his age, and was buried at Hunsdon, resided in St. John's Street. I do not know whom he married, probably a Radcliffe, as well as Sir John Forster, Warden of the Middle Marches, and Nicholas, his son by a second marriage (not a natural son, *vide* "Kent's Banner Display'd," or "Guillim Abridged," p. 644).

"R. S." is right in his conjecture that the drawing is not quite correct, for, though the coat is so covered with paint that it is difficult to discern the bearings accurately, it is evident that the second and third quarterings are those usually borne by Forster of Etherstone. The buck at one end of the chimneypiece is the original crest; that which is now borne by the family is an arm embowed, holding a truncheon of a broken lance. This may perhaps have been given to Sir John Forster when he was made a Knight Banneret at Musselburgh for his valour in defeating the Scots, or granted to his grandson, Sir Claudius, when created a baronet by James I. in 1619. The judge, who was second cousin to Sir John, and whose uncle was Gentleman Usher to Queen Mary, would undoubtedly bear the original crest.

In Dugdale's "Progress," Forster of Bambrough bears the present crest. The quarterings, second and third, differ from Forster of Etherstone in the bend not being cotised, and the whole is in a bordure entoyre of bezants. This border and quarterings have long been dropped, but the crest remains as borne by Sir Claudius.

Perhaps "R. S.," from his acquaintance with northern antiquities, may be able to inform you into what family the judge married. It seems probable that the Baptist's Head, which formerly was ornamented with painted windows, was a part of his premises, as there were persons living not long since who remembered a communication with an old house still existing in St. John's Street. E. F.

[1786, *Part I., p.* 43.]

Though Newcourt (vol. i., pp. 656, 657) makes the priory and the parish church of Clerkenwell one and the same, Stow ("Survey," p. 484) seems to distinguish them, and to call the latter St. James's Church, which is that now subsisting.

Isabel, the last prioress, was sixth and youngest daughter of Sir Richard Sackville and Isabel, daughter of John Dyggs, of Barham, in Kent, Esq.

[1785, *Part II., pp.* 935-936.]

Being lately in company with a gentleman, and the discourse turning on places of antiquity, he informed me that he had a few days before been to see a curious remain of an ancient cloister on the north side of the parish church of St. James, Clerkenwell, once belonging to a nunnery, of which that church (formerly much larger)

was a part, which he wished me to visit and take a drawing of. This I soon after did, being obligingly admitted by the gentleman in whose garden it stands. The enclosed* is a representation of it, consisting of six arches, with as much of the beautiful roof as the perspective would admit. I have also sent a sketch† of a remaining fragment of brass plate on the tombstone of Isabella Sackville, the twenty-fourth and last prioress of that nunnery, on the floor of the north side of the communion-table in that church, both of which are at the service of the *Gentleman's Magazine*. The coat of arms, head, hands, and part of the drapery, are all that remain. The shaded part, which had her lower garments, with the square plate which contained the inscription, are gone, only some faint traces of it remaining on the much-decayed stone. The latter, however, is preserved in Weever's "Funeral Monuments," p. 429, and was as follows: "Hic jacet Isabella Sackville, quæ fuit Priorissa nuper Prioratus de Clerkenwell, tempore dissolutionis ejusdem Prioratus, quæ fuit 21 Octobris, Anno Domini Millesimo Quingentesimo Septuagesimo, & An. Reg. Elizab. Dei gratia, &c. Duodecimo."

The origin of this family bears date 1066. The first ennobled was (according to Millan's "Peerage") as Baron Buckhurst, January 8, 1566; Earl of Dorset, March 13, 1603; and Duke, January 13, 1720. But whether this lady's arms are to be blazoned in terms of nobility, or she was so esteemed at the time of her death, I am uncertain. If as a commoner, and as it appears on the stone, it will be, quarterly, argent and sable, a bend of the second; but if as of noble blood, quarterly, pearl and diamond, a bend of the second; but, comparing it with Millan (p. 6), is erroneous, the noble Dorset family arms being, quarterly, topaz and ruby, a bend vaire, pearl and sapphire.

The ancient nunnery to which this cloister appertained was founded by Jordan Briset and Muriel, his wife, to the honour of God and the Assumption of the Blessed Virgin Mary, A.D. 1100, 1 Henry I., for Black (or Benedictine) Nuns. The drawing is of one side of the quadrangle of this cloister, the other three being entirely demolished. It had an arched door, now walled up, communicating with the church, as appears at the west end of the ambulatory, which is neatly paved with brick, and is about 3 feet below the surface of the present raised garden ground adjoining, and has three or four steps descending into it from the gravel walk. Paintings on board, representing a continuation of the cloister, with the names of the founders, are at each end. The roof is entire, and, viewed from either end, exhibits a most pleasing specimen of Gothic architecture, much resembling the beautiful roof of the cathedral church of Exeter, though on a smaller scale. The keystones are carved in the form of French marigolds and other flowers. The

* Plate II., fig. 1. † Fig. 2.

ancient superstructure over the arches reaches not high, and is terminated with a layer of brickwork (as represented in the drawing), over which is a spacious wareroom, etc., the whole adjoining to the wall of the church. The present garden, in which this cloister stands, was anciently a cemetery belonging to the priory. It appears by Weever that the above-named lady prioress lived in the times of several princes, being a nun of this house 21 Henry VII., 1506, and died October 21, 1570, surviving the dissolution of her priory (1539) thirty-one years; so that, supposing her to have been but fifteen years of age, and to have taken the veil at the time (1506) aforesaid, she must have been of a great age. By her will, dated February 19, the same year of her death, she offered her body to be buried in Clerkenwell Church; and as the lord prior of St. John's Monastery was so near a neighbour, their priories founded by the same persons, and the dissolution of their houses nearly about the same time (the latter in 1540), it may be presumed that it was her desire to be interred near his tomb, as we find it to be in that church. The founders, Jordan Briset and Muriel, his wife, were also buried in the chapter-house of this priory, in Weever's time called the Old Vestry.

The vulgar error of the cadaverous figures in churches being of those who had starved themselves to death was in this church averred to me of the figure on the tomb of the said lord prior. He died May 7, 1540, the very day of the dissolution of his order, the first hearing of which mortally affected him. King Henry VIII. allowed him £1,000 per annum out of the revenues of his house, but, dying thus suddenly, he received not the least emolument from it.

	£	s.	d.
Annual value of the Priory of Clerkenwell (Speed)	282	16	5
Annual value of the Priory of Clerkenwell (Stow)	262	9	0
That of St. John of Jerusalem (Stow, Weever, and Speed)	3,385	19	8

The ancient dedication of this church being as aforesaid—query, why, and at what time, was it altered to that of St. James, as it is at present?

MATTHEW SKINNER.

[1846, *Part I., p.* 247.]

In connection with the subject of pews and seats in churches, we have been favoured by Mr. Britton with an early drawing by the celebrated John Carter, from which the accompanying engraving has been copied.

It represents an open seat or bench, measuring 8 feet 6 inches in length, and bearing this inscription:

HOC OPVS PERACTVN FVIT ANNO DOMINY 1534.

Distrusting somewhat Mr. Carter's copy of the inscription, we have attempted to correct it in the engraving, which we now regret. At the Society of Antiquaries is another drawing made by J. Sanders, jun., in 1786, from which we find that the anomalies belong to the carver. He reversed the s in OPVS. He carved PERACTVM to look like PERÆCTVN, which made us think PERFECTVM was meant; but the A in ANNO was also like Æ. The last word, according to one copy, was DOMINE, and in the other DOMINY.

In the most important matter, the date, the copies also differ. Mr. Carter made it 1334; Mr. Sanders, 1534. The former could not be right; the latter may have been, and we think probably was so, though the cut represents it as 1554.

This seat stood in old Clerkenwell Church, and as it is not mentioned in Cromwell's history of the parish, we fear it was sold away with the old materials.*

[1787, *Part I., p.* 460.]

That ancient fabric, the parish church of St. James, Clerkenwell, being in so ruinous a condition that it will probably shortly be taken down, when the many venerable remnants of antiquity now in that dilapidated monastery will in all likelihood be for ever lost, occasions my troubling you with this, hoping your more learned antiquarian correspondents will also contribute their efforts before it be too late.

The remaining fragment of brass on the tombstone of Prioress Sackville is now gone, as are those on Prior Weston's, at the back of which are the marks where they once were fixed, and where are evident traces of arms, and the unexplained motto "Any Boro," which is indented rather deeper than the rest in the back of the monument. The arms of the City of London (without the dagger) are depicted in five places, at equal distances, among the Gothic carving; and also other shields appear, by the remaining marks, to have once had brass plates with arms, now totally lost.

There is a neat monument of black marble on the south side of the communion-table (opposite Sir William Weston's) to the memory of Charles Sibbald, died September 15, 1645, aged fourteen years; and

* Mr. Carter, in his volume of Sketches made in the year 1787 (now in the possession of Mr. Britton), has also left the following sketches: 1, Ground-plan of the priory church of Clerkenwell; 2, view of the same from the north-east; 3, south-east view of the remains of the nunnery, with a doorway in the centre of the building, which Mr. Carter calls "Saxon work"; 4, view of the cloisters (exterior); 5, the same (interior); 6, south view of the church; 7, view of the east end of the church; 8, view of the chancel (interior); 9 and 10, views of the church (interior); 11, a brass to Anne, wife of William Bewicke, the font; 12, monument of Lady Elizabeth Berkeley, with effigy, and bird's-eye view of said effigy, with the inscription, 'Died 1585'; 13, another monument, very similar in design to Chaucer's at Westminster, without any name. It was that of Sir William Weston, last prior of St. John's, and is engraved in Cromwell's "History of Clerkenwell."

about the middle of the north wall, towards the pulpit, is an ancient plain stone monument to the memory of Elizabeth Barkley, of which inscription I send you an exact copy. She is represented in her proper dress, in a cumbent posture, a ruff round her neck, the hands broken off, the head of a negro at the feet (perhaps emblematical of watching his mistress in her illness). Above is a coat of arms carved on stone, consisting of fifteen quarterings, without crest or motto. I have attempted a sketch thereof, in which I hope Mr. Urban will overlook the deficiency of skill, which alone detains me from preserving every minute article of antiquity in the place here treated of from oblivion. J. HENN.

THE LADI ELIZABETH BARKLEY OF
THE QVENE q^{p} MATT^{ES} BEDE CHAMBER
AND SECOND WIFE TO SVR MAVRICE
BARKLE KNIGHT DECEASED: STANDERD
BEARER TO HER MTIE TO HER FATHER
& TO HER BROTHER DEPARTED THIS
LYFE IN THIS PARISH THE 16 OF
IVNE 1585 BEINGE 52 YEARES
OVLDE IN THE FAYTH OF IESUS CHRIST
& WAS BVRIED IN THE FLOWER VNDER
THIS TOOME: THIS LADI WAS THE
DAVGHTER OF ANTHONY SONDES,
ESQVIER . SHE HAD CHILDREN .
TOO SONNES & ONE DAVGHTER .
ROBERT MARGRET & IOHN.

Arms: First quarterly, viz., (1) A chevron ermine between ten crosses patée. (2) A saltire engrailed. (3) Two lions passant. (4) Ten torteauxes, 4, 3, 2, and 1, a label, a crescent for difference, impaling: (1) Three Moors' heads couped at the neck between two chevronels; (2) within a bordure a fess dancette; (3) within a bordure a lion rampant; (4) within a bordure an eagle displayed; (5) a chevron; (6) six lions rampant, 3, 2, and 1; (7) a chevron between three martlets; (8) a fess dancette; (9) chequey; (10) three bells, a canton; (11) on a fess a barrulet wavy.

[1788, *Part I., p.* 501.]

On the taking down the ancient priory and late parochial church of St. James, Clerkenwell, which the labourers have been for some time past and are at present employed upon, I have been almost a daily attendant, in hopes, if anything curious or worthy of remark should occur, it might not pass unnoticed. That part in which Divine service was lately performed—viz., the pews, stone, brick, lead, iron, glass, etc.—has been sold for about £825; the other part, anciently called the Old Vestry, as the least decayed, is as decently fitted up as possible for prayer and preaching till the church is rebuilt. The bells were first removed, which, after some inquiry,

I found were placed in a backyard behind Mr. Blackborrow's house; and as I thought something remarkable might be on them, having belonged to so ancient a fabric, I applied, and had admission to the part where they were deposited. One of them only can be deemed of antiquity, and may be well thought, by the inscription on it (see Plate I., Fig. 1), to have belonged to the nunnery before its dissolution. As much as I can make out of it, it is a kind of invocation to St. Nicholas. While taking the inscription, I was informed that in a certain room in Mr. B——'s house the death-warrant for the decollation of King Charles I. was signed. Of this house, Weever, in his "Funeral Monuments," p. 430, says: "Within the close of this nunnery (now called Clerkenwell Close) is a spacious fair house, built of late by Sir Thomas Challoner, Knight, deceased," which name (supposed a son of the former, but without the title) is found in the list of those who signed the warrant for his execution. On Monday, April 27, I attended a gentleman of Islington to observe the removing of the monument of Sir William Weston, the late Lord Prior of St. John of Jerusalem, and after great labour of the workmen in removing the carved stone ornaments, dust, and rubbish, the lead coffin was discovered, which was deposited within a few inches of the surface under a stone, on which was laid the emaciated figure as represented in the plate (Fig. 2); the form of the coffin was as drawn (Fig. 3), and on the breast part was a cross raised in the lead, as represented. On raising the cover the skeleton appeared, but without any appearance of its having been wrapped in cerecloth or habit of his order, nor did it seem at first that even any embalmment had been used; but on a more careful inspection there was found a quantity of a dark-coloured mucilaginous substance between the thighs and lower parts of the body of an unctuous feel, but quite inodorous. The bones were laid in the same order as when the corpse was deposited in the lead coffin, which did not appear had ever been enclosed in one of wood; the fingers and toes were fallen off, but the other parts retained their proper situation, and some teeth remained in each jaw. On measuring the skeleton, it was exactly 6 feet in length, wanting 1 inch. The broken fragments of the monument with the figure are removed to the quadrangle, one side of which is a part of the ancient cloister of which I sent you a drawing, and which appeared in your vol. lv., p. 935.

MATTHEW SKINNER.

[1788, *Part II.*, *p.* 1045.]

In continuation of my visits to Clerkenwell, I have to add that about the latter end of September a stone coffin was found, the foot of which was very near the head of Prior Weston, and of which the drawing (Plate I., Fig. 1) is an exact representation. It had a wood plank for its cover, and a few human bones and a skull were found

in it; the length, 6 feet 8 inches; depth, 11 inches; 2 feet 6 inches over at the head.* A little to the west of the place where the pulpit stood the labourers have sunk a well for their mortar, and at about 10 feet deep they dug down by the ends of three lead coffins one over the other, but as the ground will not be farther removed in that place, no idea can be formed whose bodies were there interred. Great abundance of human bones have been unavoidably dug up, most of which have been put into shells provided for that purpose, and again deposited in some parts of the same ground. At the right of the door in the boarded partition of the old vestry the workmen found part of a small beam about 5 feet long, but very rotten at each end, of which, and the legible part of an inscription painted on it, the drawing (Fig. 2) represents. The four mortises on its side show that it belonged to some building, perhaps a chapel. Part of an ancient tomb was dug up on October 17 under the part where the tower stood; it was 7 feet deep in the ground, as drawn (Fig. 3). The shields had been inlaid or covered with brass plates with arms, which were fastened with brass nails where the dots are drawn. It appears by Weever that this church had many very ancient tombs, which, by the fall of the steeple in his time, were demolished, with great part of the church.

It is observable that many halfpence were found in the graves, one of which (as informed) was of King George I., dated 1717.

MATTHEW SKINNER.

[1788, *Part II., pp.* 853-854.]

I found the site of the church entirely cleared of everything but the tombstones on its floor, among which Bishop Burnet's† was the most conspicuous.

* Mr. S. will excuse our having used another drawing of this figure, previously communicated, November 5, by Mr. J. Fisher.

† A letter, signed G. T., having been inserted in the *Gazetteer* of August 28 complaining of the apparent neglect of this eminent prelate's ashes, and calling on his family and the Bench of Bishops to remedy it, received the following answer in the *Gazetteer* of September 1, from his lordship's grandson:

"CHIGWELL, ESSEX, August 29.

"SIR,—The very just and patriotic character you have been pleased to bestow on my great-grandfather, Bishop Burnet, merits my warmest thanks.

"Be assured, my good sir, that no filial reverence has been wanting on my part to secure the remains of my much-honoured ancestor. A piece of ground is marked out for depositing the bishop's coffin, together with that of his son, Judge Burnet, and the rest of the family there interred, and till a proper time for returning them to as near the present spot as the new building will allow.

"The monument, which has been taken down by my desire, will also be placed as near the altar as possible.

"Permit me, sir, once more to repeat my sincere acknowledgements for the public attention you have paid to the memory of the late worthy bishop. Happy should I be were it in my power personally to say with what unfeigned sincerity I am, sir, your obedient servant,

"THOMAS BURNET."

I have since seen the bishop's coffin laid on that of Mrs. Mitchell, and that of her husband on one side. They will all be preserved in the new vaults, with the inscriptions on them. The epitaph on the blue slab is only:

"Here lies interred the Right Rev. Father in God, Gilbert Burnet, D.D., Lord Bishop of Salisbury, Chancellor of the most noble order of the Garter, who departed this life, March 17, 1714-15, in the 73d year of his age."

The cloisters are laid open by removing the north wall of the church, and the west end of them, by leave of the proprietor of the adjoining house and garden, is fitted up for a temporary vestry. They are filled with the monuments removed from the walls of the church, waiting for claimants to set them up in the new building, according to the advertisement inserted in the *Daily Advertiser* previous to their taking down. Prior Weston's is gone down to Burleigh, having been purchased by Sir George Booth, but the principal figure on it, the skeleton, is left in Mr. Mallet's garden.

The oldest bell, whose motto your correspondent has not copied quite exactly, is suspended in a wooden frame, to call the parishioners together, in the west end, or old vestry, which still serves for the purposes of devotion till the new church is finished (which will not be under two years), and then is to be also taken down. According to a facsimile of this motto by Mr. Schnebbelie, it is to be read, *O presul pie Nicolae nobis miserere.* The words are separated by something like seals, with the name of the founder, of which can be distinguished only "William M . . .* me fecit," and in the middle something like arms or device.

The other three bells are fixed in Mr. Justice Blackborrow's back-yard, where I copied their inscriptions as follows:

1. THOMAS BARTLET MADE ME 1621.
2. WILLIAM CARTER MADE ME 1615.

Under this inscription, in faintly relieved Roman capitals:

J. W.
GEORGE TRAPPES AND NICHOLAS DAY CHURCHWARDENS.
3. WILLIAM DYN EDWARD LOVE CHURCHWARDENS. 1681.

Three bells in a wreath.

JAMES BARTLET MADE ME.

I was sorry to learn that the parishioners had been so precipitate as to take down the old church before they had made a contract for the new one, which is now proceeding apace under the direction of Mr. Carr. The materials† produced above £800.

On the spandrils of a doorcase on the left hand in passing through

* Query Martin. See Plate XII.
† A great part of them is now working up into houses in St. George's Fields.

St. John's Gate I observed two shields, one with a cross, the other with a chevron engrailed between three roundels, with the cross in chief, supported by a cock and hawk, and by a hen and lion.

The arms on the north face of the gate, next the street, are, in the centre, those of France and England under a crown, and sided by the cross those of the monastery, and further on each the chevron and roundels, with the cross in chief single, and with an impalement defaced.

On the south face, next the square, the cross is in the centre, and on each side the chevron, roundels, and chief single, and impaling the cross moline,* which are also in the keystones of the gateway, and the holy lamb in the centre. The above arms have been well preserved, though concealed by the boards advertising the public-house, into which this gate is now converted. Under them, on the south front, is this imperfect inscription, "C+O PRIOR." Can one suppose this an imperfect trace of "T D.," or "Thomas Docwra," who was prior here 1502-23? The inscription under the other is to be read "Ano dni 1504."

In your vol. xix., in the plate for September, 1749,† these arms are given as on both faces of the gate, single and impaling each other, and the second coat, without the chief, impaling three lions rampant. Perhaps the impalement is now defaced; but there is no single cross moline, nor is the cross over the double, but only over the single, coat.‡

The arms of this house, engraved by Bishop Tanner in his "Monasticon," are very different from those here engraved; but he observes that Leland, "Collect.," vol. i., p. 106, and Fuller, "Church History," vol. vi., p. 322, give, gules, a cross argent, which the prior sometimes impaled with (but before) his own coat, and sometimes bore it in chief above it. It occurs so in two instances in Dugdale's "Warwickshire," second edition, p. 769, at Balsall, where the Hospitallers succeeded the Templars. VIATOR LONDINENSIS.

[1798, *Part II., p.* 765.]

In the account of the arms on St. John's Gate, Clerkenwell (vol. lviii., p. 853), there is a small error, which a view of the beautiful register of the Order of St. John of Jerusalem in the

* The arms on the south front are faintly given in Hollar's view, 1661, in the "Monasticon," vol. ii., p. 505.

† Not (as inserted in the "British Topography," vol. i., p. 615) for December, 1746.

‡ Having obtained exact copies of these arms on both sides by the same ingenious draughtsman, we take this opportunity of causing them and the date to be re-engraved more correctly (Plate II.) in their present state. Of the date see XVIII., 122; XIX., 50. A, arms of St. John's Gate without the square; B, arms of St. John's Gate within the square; C D, spandrils on the door that led to Mr. Cave's apartment; E F, arms on the ceiling over the gate, each repeated twice; G, the key-stone; H, inscription on the bell.

British Museum (Cotton. Lib., Claudius E., vi.) has enabled me to correct. The register comprehends the administration of Thomas Docwra, who was prior from 1502 to 1523, and his arms occur in the first and another page. They are: Sable, a chevron engrailed argent between three plates, each charged with a pale, or pallet, gules. The Jerusalem cross is borne in chief. Dugdale gives this very coat on the great beam over the kitchen-chimney at Temple Balsall, Warwickshire,* but calls the pales "fermeaux," a term which is used in heraldry for "buckles";† and then the "pale" will be the "clasp." The arms of Docwra are not correctly described in your former volume; and there is little doubt that the C.O. over the gate is T.D., the initials of Thomas Docwra.

D. H.

[1817, *Part I.*, *p.* 497.]

I herewith send you a sketch of the house in which Bishop Burnet resided (see Plate II.), situated on the north-west side of St. John's Square. It is now divided into two houses, one inhabited by Mr. Perry, parish clerk of St. James's, Clerkenwell, the other by the Rev. Dr. Rose, each forming a dwelling with very capacious rooms, eight in number to each house, besides large arched vaults or cellars. The form of the front remains in its original state, except that the centre on the basement story, where the principal entrance was, is now an arch leading to a court of small tenements built lately on the site of the garden. At the back of Mr. Perry's, in the yard, is a leaden cistern with the initials of the Burnet family and the date 1682.

There is a very respectable gentleman now living in this parish, upwards of seventy years of age, whose mother used to visit the Bishop's family at this house; and the late Mr. Garth, for forty years the respected and intelligent clerk of St. James's, and who died upwards of eighty years of age many years since, knew the bishop lived here.

In 1743 the Rev. Gilbert Burnet was curate of St. James's, Clerkenwell, and is said to have had twenty brothers and sisters living. He was born in Scotland, the native place of the Bishop; but it is believed he was no relation.

In 1788 the Bishop's grandson Thomas lived at Chigwell, Essex.

In 1811 a Mrs. Mary Burnett, upwards of eighty years of age, was buried in the bishop's vault from Chigwell, where she died.

T. P.

[1762, *p.* 190.]

As some workmen were pulling down an old wall under the narrow gateway leading to the old Jerusalem tavern by St. John's

* "Warwickshire," Thomas's edition, 969.

† Edmonson's "Ordinary."

Square, Clerkenwell, they discovered an antique stone pedestal carved in the most beautiful manner.

[1794, *Part II., p.* 617.]

Oliver Cromwell's house (Plate III.) is occupied chiefly by Mr. Blackborrow. Tradition points it out strongly to have been the residence of Oliver Cromwell, where meetings were held for the purpose of bringing about the revolution that took place in the reign of King Charles I. The parish of Clerkenwell is rather remarkable for being inhabited formerly by persons of high rank. Opposite Oliver Cromwell's stood Newcastle house, belonging to S. J. Cavendish, Duke of Newcastle. In Aylesbury Street stood the Earl of Aylesbury's house, and, by tradition, St. John's Church was formerly a chapel annexed to the Earl's mansion. It is remarkable that the parish has the records before Cromwell's usurpation and after, but not during the interregnum. T. P.

[1814, *Part II., p.* 321.]

I present a view of some old houses in St. John's Street, London. It is generally reported (on what authority I cannot learn) that Cardinal Wolsey once resided here. Some description of the above has been given in your Magazine for April last [*ante*, p. 162] by your correspondent "E. F.," who, I have every reason to believe, is a descendant of Sir Thomas Forster, Knt., who resided in the above-mentioned houses, then one house united with the Baptist's Head, which from every circumstance I conclude was the front in St. John's Lane, as it bears every mark of superiority to those in St. John's Street, although in the first floor of the centre house there is a most curious and once elegant chimneypiece. The old premises have lately been on fire, which has so damaged them—already nearly destroyed by time—as to render it probable they will soon be pulled down.

The same crest and arms are borne by the name of Forrester, from which I am informed Forster is derived. P.

[1821, *Part I., pp.* 519, 520.]

On the east side of Ray Street, Clerkenwell, I observed a pump in a break of the wall of a house a few paces towards the north, nearly opposite Mutton Hill, with the following inscription on a cast-iron tablet, which forms a front of the pump case. This well originally gave name to the parish of Clerkenwell, in which this pump stands:

"A.D. 1800. William Bound, Joseph Bird, Churchwardens. For the better accommodation of the neighbourhood, this Pump was removed to the spot where it now stands. The spring by which it is supplied is situated four feet Eastward; and round it, as History informs us, the parish clerks of London in remote ages annually performed sacred Plays; that custom caused it to be denominated

Clerks'-well, and from which this parish derived its name. The water was greatly esteemed by the Prior and Brethren of the order of St. John of Jerusalem, and the Benedictine Nuns in the neighbourhood."

The water of this well was suffered to run to waste for many years until the parishioners caused it to be enclosed, and the before-mentioned pump erected for the use of the inhabitants.

The priory alluded to in the inscription formerly stood on the site of the present church, and was founded by Jordan Briset, a rich baron, who, about the year 1100, gave to his chaplain 14 acres of land in a field belonging to Clerk's or Clerkenwell, where he built the nunnery also alluded to in the inscription, which he dedicated to the honour of God and the Assumption of the Virgin Mary, and placed therein a certain number of Black nuns, of the Order of St. Benedict, in whom and their successors it continued till their suppression in 1539. Some time after the Dissolution the ground became the inheritance of Sir William Cavendish, who, having been created Duke of Newcastle, built a large brick mansion on the north-west side of the church, which was for many years called Newcastle House; but this house has been long since pulled down, and the site covered with modern buildings.

The church belonging to the old priory not only served the nuns as a place of worship, but also the neighbouring inhabitants, and was made parochial after the dissolution of the monastery, when it was dedicated to St. James the Less. It is styled in the old records, "Ecclesia Beatæ Mariæ de fonte Clericorum." The old priory close still retains the name of "Clerkenwell Close."

A little to the south-east of Clerkenwell Priory, on the present site of St. John's Square, stood the Hospital of St. John of Jerusalem, which was also founded by Jordan Briset and Muriel, his wife, about the year 1100, and suppressed in 1541. W. R.

Covent Garden.

[1853, *Part II.*, *pp.* 380-383.]

I send you a transcript of a document in my own possession illustrative of the first Covent Garden Market. I bought it at Sotheby and Wilkinson's, now some seven years ago, in a lot which contained only one article of at that time any apparent value to me, and it was not till the other day that I examined the rest of the documents in my parchment bundle with anything like care or curiosity. Guess my surprise, then, at finding a document in my own possession which I should have been most glad to have availed myself of when revising the article "Covent Garden Market" for the second edition of the "Handbook of London."

This, the best-known market for fruits and vegetables in the whole world, originated, about the year 1656, in a few temporary stalls or

sheds established during the daytime along the garden wall of old Bedford House, which in the palmiest days of "the garden," as the market still continues to be called, formed the whole south side of the square in which the market has since been so permanently established. I have said in the "Handbook" that I can find no earlier allusion to the market than the entry of a payment made by the churchwardens of St. Paul's, Covent Garden. That entry is as follows:

"21 March, 1656. Paid to the painter for painting the benches and seates in the markett-place, £1 10s." To this I have added that a payment occurs in the same books under the year 1666, "for trees planted in the broad place," meaning the area before the piazza; and that under 1668 are entries of subscriptions from wealthy inhabitants towards the expense of erecting the once well-known dial and column in the centre of the square. From the same source of information I derived the fact that a grant of the market was made by Charles II. to William, Earl of Bedford, dated May 12, 1671; and that in 1679, when the market was rated to the poor for the first time, there were twenty-three salesmen severally rated at two shillings and one shilling. It is here that my document comes in to assist us, and it is nothing less than the original lease of the first recognised Covent Garden, signed by the Earl of Bedford himself. The Earl (afterwards the first Duke of Bedford) was the father of William, Lord Russell, and is known beyond the page of history by the pencil of Vandyck:

"This Indenture, made the sixth day of July, in the thirtieth yeare of the raigne of o^e^ soveraigne Lord Charles the Second by the grace of God of England, Scotland, Ffrance, and Ireland, king, defender of the ffaith, &c. Anno D'ni 1678, betweene the right hono^ble^ William Earle of Bedford, Lord Russell, Baron Russell of Thornhaugh, Knight of the most noble order of the Garter, of the one p'te: and Adam Pigott, citizen and cutler of London, and Thomas Day, of the parish of St Clements Danes, in the county of Midd^x^, tallow-chandler, of the other p'te. Whereas the said William, Earle of Bedford, by his indenture of lease beareing date the twentieth day of December last past, before the date of these p^e^sents made or mentioned to be made, betweene the said Earle of the one p'te and the said Adam Pigott and James Allen, by the names of Adam Pigott and James Allen, citizens and cutlers of London, of the other p'te, did, for the considerations therein mentioned, demise, grant, and to ffarme, lett unto the said Adam Pigott and James Allen all that markett in the parish of St Paul, Covent Garden, in the said county of Midd^x^, to be held every day in the weeke except Sunday and the ffeast day of the birth of our Lord, for buying and selling of all and all manner of ffruites, fflowers, roots, and herbs whatsoever, and also liberty to build and make cellars and shops all along on the outside of the

garden wall of Bedford House garden, so as in such buildings noe chimneys or tunnells be made or putt, and soe as such shops be made uniforme in roofs and ffronts one wth another, and be one foote lower than the now garden wall, and not above eight foot in breadth from the wall all along the said wall, except against the jetty or round of the said wall, against wch the said shops were to be but three foote at the most, according to a modell or ground plott of the said buildings to the said recited indenture affixed, together wth all other liberties, and all tolls, customes, stallage, pittage, and all other p'fitts, comodities, advantages, and emolum^ts^ whatsoever to the said markett in any wise belonging or appertaineing, ariseing, or renewing. The said markett to be kept without the rayles there, and the markett people to sitt in order betweene the said rayles and the said garden wall from one end to the other end thereof, and on each other outside of the said rayles, in case there shall not be roome in the place aforesaid, and all carts brought to the said markett to be placed close to the said rayles on the outside thereof, and att the west and east ends thereof. To have and to hold the said markett and liberty and all and singular other the p^e^misses wth their and every of their appurten^n^ces unto the said Adam Pigott and James Allen, their executo^s^, adm^ts^, and assignes, from the ffeast day of the birth of o^e^ Lord Christ next ensueing the date of the said recited indenture, and now past, for and dureing the full term of one and twenty yeares from thence next ensueing, and fully to be compleate and ended, att and under the yearly rent of fourscore pounds of lawfull money of England, and such or the like covenants, conditions, provisoes, clauses, and agreem^ts^ as hereinafter in these p^e^sents are contained or exp^e^ssed. And whereas the p^te^ purpartie estate, right, title, interest, terme of yeares, clayme and demand whatsoever of him the said James Allen of, in, and unto the said recited markett, liberty, and p^e^misses are lawfully come to the said Thomas Day. Now this indenture witnesseth, That for and in consideration that the said Adam Pigott and Thomas Day have at their owne costs and charges built and made shops all along the said garden wall, and also two shops against the banquetting-houses of Bedford House garden aforesaid, wth cellars under some of them, and have covered the said two shops against the said banquetting-houses wth lead, and for the more ornam^t^ sett up rayles and banesters upon the said leads, and also covered all the rest of the said shops wth slate, and have compleately p'fected and finished the said shops pursuant to the liberty above recited. And for and in consideration that the said Adam Pigott and Thomas Day have surrendered and yielded up, and doe by these p^e^sents surrender and yield up unto the said Earle, his heirs and assignes, the said recited p^e^misses and all their and either of their estate, right, title, and interest of, in, and to the same, together wth the said recited indenture of lease, and all assignm^ts^ thereupon,

and in consideration of the rent, covenants, clauses, and agreem^ts^ hereinafter reserved and specified to be by and on the p^te^ and behalfe of them the said Adam Pigott and Thomas Day, their executors, adm^ts^, and assignes, agreed to be paid, p'formed, and kept, he, the said William Earle of Bedford hath demised, granted, and to ffarm lett on and by these p^esents doth demise, grant, and to ffarme lett unto the said Adam Pigott and Thomas Day, all that the said markett for buying and selling of all and all manner of ffruites, fflowers, roots, and herbs whatsoever, and all the said shops and cellars soe built and made as aforesaid, together wth all liberties, tolls, customes, stallage, pittage, and all other p'fitts, comodities, advantages, and emolum^ts^ whatsoever to the said markett in anywise belonging or appertaineing, ariseing, or renewing. The said markett to be kept w^th^out the rayles there, and the markett people, carts, and wagons to be placed and sett in such order as is hereinafter mentioned or covenanted, to have and to hold the said markett and shops and cellars and all and singular other the p^emisses wth their and every of their appurten^nces^ unto the said Adam Pigott and Thomas Day, their executors, administrators, and assignes, from the ffeast day of the nativity of St John the Baptist last past before the date of these p^esents, for and during the full term of six and twenty years from thence next ensueing and fully to be compleat and ended, yeilding and paying therefor yearly and every year dureing the said terme unto the said William Earle of Bedford, his heirs and assignes, the rent and sum of ffourscore pounds of lawful money of England, att or in the hall of the mansion-house of the said Earle, situate in the parish of St Paul, Covent Garden, aforesaid, by ffour paym^ts^ in the yeare, that is to say, on the ffirst day of September, the ffirst day of December, the ffirst day of March, and the ffirst day of June, by even and equall portions, and the said Adam Pigott and Thomas Day, for themselves jointly and severally, and for their severall executors, adm^ts^, and assignes, doe covenant, p'misse, and grant to and wth the said William Earle of Bedford, his heires and assignes, by these p^esents in manner and form following (that is to say): that they, the said Adam Pigott and Thomas Day, their executors, adm^ts^, and assignes, and every of them, shall and will from time to time dureing the said terme well and truly pay or cause to be paid unto the said Earle, his heires and assignes, the said yearely rent or sume of ffourescore pounds att the place and on the dayes herein afore limited for paym^t^ thereof. And further, that they, the said Adam Pigott and Thomas Day, their executors, adm^ts^, and assignes, shall and will from time to time and att all times dureing the said terme, cause the markett people coming to the said markett wth ffruites, fflowers, roots, and herbs, to be placed and sett in order in the said shopps, and also betweene the s^d^ rayles and the said garden wall and shops from one end to the other of the said wall and shops, and shall

cause the others for whom there shall be no roome betweene the said rayles and shops or wall, to sitt and be placed close to and by the said rayle on the out and east and west sides thereof, and shall place all carts and wagons comeing to the said markett close to the said rayle wi^h^out the same att the west and east sides thereof; and shall also cause a ffree way and passage to be left betweene the said shops and rayle for horses, carts, coaches, and other carriages, and for all passengers whatsoever to passe w^th^out impedim^t^ or obstruction of or by reason of the said markett or people thereunto resorting; and moreover shall and will from time to time, and at all times dureing the said terme, sweepe up, or cause to be swept up into heapes, all the dirt, soyle, and ffilth which shall be made or happen in the place and places where the said markett shall be kept, and shall be occasioned by reason thereof, and shall cause the same to be taken and carryed away so as the same may be noe annoyance either to the markett people or others thither resorting, or thereby passing or near thereunto inhabiting, or to the said Earle, his heires or assignes, or any of his or their tenants; and also that they the said Adam Pigott and Thomas Day, their executors, adm^ts^, and assigns, shall and will from time to time, and at all times dureing the said terme, well and truely pave, and keepe in good repaire the pavem^ts^ and floore of the said markett-place, and soe much of the soyle wth outside of the said rayle on all sides of the square of Covent Garden aforesaid as the said market shall extend unto, or the markett people or their horses, carts, waggons, or other carriages, shall sitt, stand, or be placed in or upon; and shall also from time to time, and att all times dureing the said term, uphold, repaire, and sufficiently maintaine all the said shopps and cellars in slate and lead, and all things needfull, and the same and every of them in good and sufficient repaire and plight, shall leave and surrender up unto the said Earle, his heires and assignes, att the end or other sooner determination of the said terme: Provided always, that if it shall happen the said yearly rent or sume of ffourescore pounds to be behinde or unpaid in p^te^, or in all, by the space of one and twenty dayes next after any of the said dayes of paym^t^ whereon the same ought to be paid as aforesaid; or if the said Adam Pigott and Thomas Day, or either of them, their or either of their executors, administrators, or assignes, or any of them, or any other p'son or p'sons by their either, or any of their privity, consent, or allowance, shall make or putt any chimneys or tunnells in the said shopps and cellars, or any of them, that then and from thenceforth (if the said Earle, his heires or assignes, shall declare that the said Adam Pigott and Thomas Day, their executors, adm^ts^, and assignes shall have or hold the said p'misses noe longer) this present lease and contract shall cease, determine, and be utterly void, anything herein contained to the contrary thereof in any wise not^wh^standing. And lastly, the said Earle, for himselfe, his heires,

executors, administrators and assignes, doth covenant and grant to, and wth the said Adam Pigott and Thomas Day, their executors, admon's and assignes by these p^e^ssents, that it shall and may be lawful to and for the said Adam Pigott and Thomas Day, their executors, administrators and assignes, well and truly paying the said yearly rent or sume of ffourscore pounds, and performing, fulfilling, and keeping all and singular the covenants, conditions, provisoes, clauses and agreem^ts^ before in these p^e^sents contained or exp^e^ssed, wch on their p^tes^ are to be paid, p'formed, and kept peaceably and quietly dureing the terme hereby granted, to have, hold, possesse and enjoy the said markett, shopps, cellars, and p^e^misses wth the appurtenances, wth out any lett, trouble, eviction, expulsion, or denyal of the said Earle, his heires or assignes, or any other p'son or p'sons lawfully claymeing, or to clayme, from, by, or under him, them, or any of them. In witness whereof the p'ties first above named have to these p^e^sent indentures, interchangeably sett their hands and seales the day and year ffirst above written.

"(Signed) W. BEDFORD.'

This indenture will, I think, be found a valuable addition to our early information about one of the most interesting of all our London localities, and will perhaps be received as a companion document to the curious Covent Garden lease of the reign of Elizabeth, printed in the "Archæologia" (vol. xxx., p. 94) by Mr. Way, and to the Verney lease, temp. Charles I., of one of the best houses in the Piazza, recently quoted at length by Mr. John Bruce in his volume of Verney Papers printed for the Camden Society.

PETER CUNNINGHAM.

[1817, *Part I., p.* 112.]

I send you a description of a picture by Hogarth in my possession.

The subject is "A View of Covent Garden Market."* It is 4 feet 9 inches by 3 feet, and embraces nearly the whole of what is called Covent Garden. In front, somewhere to the right, is an old man soliciting charity, who constantly took that station, close to, or just under, the Piazza. By his quiet and inoffensive conduct he was so generally noticed that he made a considerable sum of money, being occasionally employed in cleaning of shoes, going of errands, etc. The clergyman near him is thought to be Dr. Craddock, then Rector of Covent Garden parish, who, in 1757, was made Bishop of Kilmore, in Ireland, and in 1772 Archbishop of Dublin.

In the centre, seated by the column, with vegetables before her,

* The Marquis of Bute has, in his magnificent collection at Luton House, a fine painting of Covent Garden by Vanaken, with its companion, "A View of Stocks Market."

is the figure of a very handsome woman, well known by the name of the Duchess. She appears to be extravagantly dressed, which was her general custom. Her second husband's name was Wharton; and among her numerous admirers was the eccentric and profligate Duke of that name. She died in 1778 at the great age of eighty-nine, in the neighbourhood; and persons now living about the market relate various anecdotes of her strange conduct. Near her are three female figures; the one in front is Lady Archer, in the act of directing her servant, who is represented with a basket in one hand, and with the other holding her apron, which appears to be filled. The other female is supposed to be one of the daughters of Lord Archer, who lived at the large house on the right, lately the Grand Hotel. Just by Lady Archer is her footboy. Immediately behind these, at the base of the column, is a figure (one of the porters of the garden) seated and smoking. On the steps of the column are two figures, an old man and a woman, singing ballads. Near them is a man in a red waistcoat, serving out rice milk. This portrait is also represented in the "Morning" of this artist, and was remembered by many long after. On the left corner of the picture is a very old couple whose names were Blake; Mrs. Blake is in the act of frying sausages, and smoking. They also sold fruit and vegetables. At a small distance from these is a very conspicious figure, standing fronting the church, with a number of empty cherry-sieves on his head. This was George Carpenter, who, when a boy, obtained his living by carrying empty fruit-baskets to the waterside for the market-gardeners. By constant practice he had acquired such dexterity that he could take up from the ground twenty-four half-sieves, place the same on his head, and shake off any given number. Carpenter married, and became master of the house known by the name of The Finish, of nightly celebrity. Here he acquired considerable property, and after the death of Mr. Gyfford, the brewer, became lessee to the Duke of Bedford for Covent Garden Market at £1,400 per annum. The man in the Quaker-like dress, on Carpenter's left, who, with the lusty figure on the right, appears to be attentively watching his motions, was one Crow, who had, in his younger days, been coachman to the celebrated Duchess of Marlborough, but was then collector of the tolls of the market for Mr. Gyfford.

There are several more figures which, from their features and attitudes, appear to have been well known at that period. Two of them, a lady and a gentleman, are conjectured to be Mr. and Mrs. Rich.

The column, which is in the centre, and forms a striking object, was taken down about twenty-five years ago. The building on the right of the church, now a fruit-shop, was at the time the Swan Tavern.

C. Richardson.

[1789, *Part II., pp.* 978, 979.]

The expensive alterations, just now completed, of Covent Garden Church will render anything respecting the first erection of it a matter of curiosity, and may stir up some of the inhabitants to give an account of the money now expended on it by the spirited exertions of the inhabitants, assisted by the generous contribution of the patron, the Duke of Bedford. S. A.

Harleian MS., 1831: "The dispute between the Earl of Bedford and Mr. Bray, Vicar of St. Martin's-in-the-Fields, was heard before the Privy Councell at Whitehall, April 6, 1638, on the petition of the inhabitants. The Duke shewed that he had built the church at his own charge, with a dwelling-house for the minister, and that he was willing to allow him £100 a year out of his own revenue. For which he claimed the right of patronage, to present and nominate a clerk to officiate; which was opposed by Mr. Bray, who claimed, as being within the precinct of the parish of St. Martin's, the cure of souls did lie with him, and that it should remain as a chapel of ease under the mother church; that he insisted on nominating a curate, and was willing to allow him 100 markes a year. It was concluded, that an act of Parliament should pass, to make it parochial; that the Earl should be instituted to the presentation and patronage; and, untill that took place, it should remain as a chapel, and the nomination of a curate remain with Mr. Bray, who should allow him the 100 markes a year, as he proposed. That the Earl should appoint a preacher, and allow him £100 a year, as proposed, to remain as a free gift of the Earl until the act is passed, and after that to be settled for ever on the incumbent."

Then follow articles of agreement respecting the limits of the chapelry; election of churchwardens and overseers; collections, taxes, and rates, etc.; the act of the Earl of Bedford's donation, dated September 26, 1638; the act of consecration, September 27, 1638, by William Juxon, Bishop of London, Treasurer of England.

The Charge of the Pews and Wainscott Works of the Church before the Alteration.

	£	s.	d.
Foresaid works, 339 yards, at 11s. the yard - -	186	16	0
Partition, middle ranges, the long and short partitions, 319 yards 6 feet, at 8s. the yard - - -	127	17	4
The wainscott against the walls, 205 yards 7 feet, at 7s. 6d. the yard - - - - -	77	3	8
The wainscott against the walls in the chancel, 23½ yards, at 8s. 6d. the yard - - - -	9	19	9
Plain wainscott behind the two doors, east end, 11 yards 4 inches, at 4s. the yard - - -	2	4	9

	£	s.	d.
For 114 seates and kneeles and deskes, with brackets, at 6s. 4d. the pew	35	12	6
For the seats and brackets in the chancel	2	15	0
For 72 stayes in the pewes, at 12d. a-piece	3	12	0
For lyning the . . . with leaves of wainscott	3	0	0
For 2 oval steps in the chancell	0	9	0
For 6 scantling peeces behind archatrave of the doors east	0	12	0
For the wainscott, turning, carving, framing, of the raile of the chancell	11	0	0
The upper part of the reader's pewe, two yards 5 feet, at 11s. the yard	1	8	1
For the joiners work of the pulpit, and the tyre, with the stayes	75	0	0
For the carving of the pulpit reader's pewe	25	0	0
For the communion table	7	10	0
For the sawing, framing, boarding, and piling of the frames under the pewes, finding timber and works	40	0	0
For pew-hinges, holdfasts, and screwes	31	0	0
Pillars for the pulpit of iron within the wood	18	18	0
Summa totalis	659	18	1

The Particulars besides the Pewes.

For the plate	138	16	4
For carpetts, cushions, pulpit cloth, and chairs	54	1	1
For Bible and service-books	4	6	6
For things that are yet to be paid	60	0	0
	257	3	11
For building of brick walls	30	12	5
For masons work about the chancell	41	16	9
For mending the glass windows	1	10	5
For the feast at the consecration	48	4	1
For alteration of the chancell and pewes	66	14	6
For monies laid out by Mr. Withers	4	9	6
For ordinarie fees for consecration	30	0	0
For other particulars, as doth appear by bill	5	19	11
	229	7	7
	659	18	1
	257	3	11
	1146	9	7

"A copie of a warrant for the discharge of Richard Harris and Josias Feudall from the office of overseers for the poor of the parish of St. Martin's-in-the-Fields, and for the appointing of Humphrey Grove and George Dethicke overseers in their room, 1640.

"Reasons why I did refuse to sett my hand to the warrant aforesaid.

"Harris and Feudall's petition to the King, who referred it to the Archbishop of Canterbury, the Lord Keeper, and the Lord Treasurer, with their determination thereon.

"The commission to sell the pewes for the lives of the purchasers, in order to pay the expense of pewing and the alterations, granted by the Bishop of London, July 23, 1639.

"The commission to rate and gather for vestments the sum of £300, granted by the Bishop of London, November 3, 1639."

Craven Estate, Bayswater.

[1856, *Part II.*, *pp.* 78-81.]

The following may not be unworthy of record among the valuable materials collected in your Magazine for future topographers and historians.

It is well known that the ravages of the Plague were most severely felt in the parishes of St. Martin-in-the-Fields and St. Paul, Covent Garden, and that many thousand corpses were buried in the fields now covered by the houses of Golden Square and the neighbouring streets, a fact lately recalled to public attention by the fatality which prevailed in the same district during the visitation of the Metropolis by cholera in the year 1854, and which was attributed to the accidental throwing open of drains contaminated with the organic remains of the corpses so buried in 1665.

It is not, however, commonly known that William, Earl of Craven, in 1687 purchased a piece of ground in the parish of St. Martin-in-the-Fields of 3 acres in extent, and then called the Pest-house Field—now the site of Carnaby Market and the surrounding streets—and by a deed dated December 7 in that year conveyed it to a trustee for his own use for life, and after his death upon the charitable trust presently mentioned.

The deed recited that the grantor, calling to mind "the sad and lamentable visitation of Almighty God upon the kingdom, but more especially upon the cities of London and Westminster, in the years 1665 and 1666, by the pestilence and mortality, and the great necessity that there was for providing a pest-house for the sick, and a burying-place for the dead; and having then for the said purposes hired and since purchased a certain field, and applied the same to the same ends and purposes, then called the Pest-house Field; and being charitably designed to settle and secure the said field to con-

tinue for ever thereafter for the same ends and purposes, for putting in execution his charitable intent conveyed the aforesaid piece of ground containing by estimation three acres, unto Sir William Craven, his heirs and assignes for ever, in trust from and after the death of himself, the said Earl Craven, out of the rents, issues, and profits thereof to maintain, support, and keep in good and tenantable repair the houses and buildings in and upon the said fields erected and being, and the walls and fences thereof, to be preserved and maintained for the relief, support, comfort, use, and convenience of such of the poor inhabitants of the parishes of St. Clement Danes, St. Martin-in-the-Fields, St. James, Westminster, and St. Paul, Covent Garden, as should thereafter at any time happen to be visited with the plague, as a pest-house or a place set apart for their relief, and for severing them from the well and uninfected; for their use and relief during their sickness and till their recovery, and no longer; and for a burying-place for the dead of the said parishes dying in such sickness, and to and for no other use, intent, or purpose whatsoever. And from time to time, for, and during such time as the said parishes or any of them should be visited with the plague, to permit and suffer the churchwardens and overseers of the said poor of the said parishes, and each of them for the time being, to apply and convert the premises and all the buildings then erected, or which should thereafter be erected upon the same, to the use of such poor inhabitants as should be so infected, and for a burying-place for such as should die infected, but subject always to the government, oversight, and direction of the trustee (Sir William Craven), his heirs and assignes, for the ends aforesaid."

So early as the year 1732 the field so appropriated became surrounded by houses, and the trust estate having devolved on William, third Baron Craven, who was desirous of building over it, but was threatened, in case he should attempt to do so, with a Bill of Injunction by the parishes included in the gift of his ancestor, he entered into a compromise, which was carried into effect by an Act of Parliament, 7 George II., c. 11, whereby 3 acres of land at Craven Hill, Bayswater, were substituted for the site originally devoted to the charitable object.

The Act was entitled "An act for discharging a certain piece of ground called the Pest-house Field from certain charitable trusts, and for settling another piece of ground of equal extent and in a more convenient place upon the same trusts"; and after reciting the indenture of December 7, 1687, "and also that since that time it had so pleased God that there should not have been any occasion for a Pest-house in the said field, or the burying of any person or persons visited with or dying of the plague, and all the lands adjoining to and lying about the said field were then built into tenements, generally inhabited by persons of quality; so that if it should please

God that any such-like visitation should come to pass, the continuing or making a pest-house or burial-place in the premises for persons so infected, might probably be a great terror and annoyance, and of dangerous consequence to the inhabitants; and if the field should continue (as it was at the time of the Act) partly unbuilt upon, it would be a great prejudice and nuisance to the neighbourhood, by harbouring evil and disorderly persons, and furnishing occasions of robberies, murders, and other nuisances thereabouts; and reciting that William Earl Craven and Sir Wm. Craven (the original grantor and trustee) were long since dead, and that the legal estate in the Pest-house Field had become vested in William, third Baron Craven, who was desirous that two messuages, part of the manor of Tyburn, called Bayard's Watering-place, situate in the parish of Paddington, in the county of Middlesex, and part of nine acres of land lying in the common field of Westbourne adjoining the said messuages, should be settled and assured for the charitable uses mentioned in the deed of 1687, upon the conditions that the Pest-house Field should be discharged of all the trusts of the conveyance, and that he, Lord Craven, had proposed to the respective churchwardens and overseers of the poor of the several parishes intended to be assisted and relieved by the said charity, to set out, assign, and allot part of the premises in the parish of Paddington, of equal dimensions with the Pest-house Field, for that purpose, and the said churchwardens and overseers had accepted the proposal, and were desirous that the same might be put into execution, which could not be done without the aid of Parliament, it was enacted that the messuages or tenements called Bayard's Watering-place and the gardens thereto, and all that piece of ground adjoining the same, and containing by admeasurement together with the site of the house and garden, three acres, with the appurtenances, should be vested in and remain to the use of Fulwar Craven and William Craven, their heirs and assignes, upon trust to permit William, third Baron Craven, and his heirs, at his and their own costs and charges, to erect and build upon some convenient part of the premises, one or more good substantial brick messuage or messuages, of as great dimensions, and to consist of as many compartments or rooms and offices as were delineated and described in a plan agreed on for that purpose, and signed by William, third Baron Craven, and all, or the major part of the churchwardens and overseers of the poor for the time being of each of the parishes of St. Clement Danes, St. Martin's-in-the-Fields, St. James, Westminster, and St. Paul, Covent Garden, and left in the vestry-rooms or houses of these parishes respectively, and also to enclose the said piece of ground with a good substantial brick wall; and also that the trustees should permit and suffer the buildings so to be erected and built, and the ground premises so intended to be inclosed, to be used, occupied, applied, and disposed of as a pest-house, for the relief,

support, comfort, use, and conveniency of such of the poor inhabitants of the said parishes as should at any time thereafter be visited with the plague, and to the intent that they might be severed from the well and uninfected during their sickness, and until their recovery, and no longer, and for a burial-place for the dead of the said parishes dying of such sickness, and for no other use, intent, or purpose whatsoever; and also in trust to permit and suffer the said messuage called Bayard's Watering-place to be from time to time used and occupied by such person and persons as should attend the persons so infected during the time of such infection; and also that the trustees should for ever thereafter during such time as the said parishes or any of them should be visited and infected, permit and suffer the churchwardens and overseers of the poor of the said parishes so visited and infected respectively for the time being, to apply and convert the premises and all the buildings erected and built, or which should be thereafter erected and built upon the same, for the use and benefit of such poor inhabitants as should be so infected as aforesaid, and for a burial-place for such as should die of the said infection, but subject always to the government, oversight, and direction of the said trustees; and also upon trust that they the said trustees should, out of the rents and profits of the premises so vested in them, maintain, keep, and support the messuages, tenements, buildings, and walls to be built as aforesaid, in good and tenantable repair. And thereupon the Pest-house Field in the city of Westminster was vested in, and became the property of, Lord Craven, who was thus discharged of the trust imposed by his ancestor."

After the passing of this Act Bayard's Watering-place and the piece of land adjoining remained for many years an open piece of ground, but upon the decease of William, the seventh Baron Craven, in 1825, the premises were taken possession of by the parties entitled to his estates in Middlesex, which were settled in strict settlement, and they were treated by them as part of such settled estate, without regard to the charitable trusts affecting this property, and building leases were granted of parts of the premises, upon which dwelling-houses have since been erected of a superior description.

In these building leases the lessors inserted for their protection against any future liability to fulfil the charitable trust to which the property was dedicated a covenant by the lessee to deliver up the land demised if and when the same should be hereafter required for the purpose of a pest-house. It was the insertion of this covenant in an underlease of a house recently built on part of the site, and now called Craven Hill Gardens, that led the present writer to inquire into the reason of the introduction of so singular a clause.

However remote from town the village of Paddington and manor of Westbourne might have appeared in 1737 to the parties

through whom the arrangement was made for transferring the trusts of the deed of 1687 to that district, the lapse of another century and a quarter has sufficed to bring it within the ever-widening circumference of the Metropolis. Fashion and quality have long ceased to inhabit the site from which the reminiscences of the Plague and its horrors in 1732 were not sufficiently powerful to frighten them away. It has come to pass that the new site so set apart for the isolation of the infected from the rest of the community is sought to be inhabited by persons of quality of the present day.

A proposal was lately made by the Craven family to again transport the charity to a suburban locality, by which removal the descendants of the founder would acquire the increased value of the present site—a proposal which they justified by the improbability of the reappearance of the Plague in this country, and therefore the extreme remoteness of land being hereafter required for the original donor's benevolent purpose.

A different view was taken by the Charity Commissioners, and an information was lately filed at their instance by the Attorney-General against the persons interested in the estates of the late Earl Craven, to which also the churchwardens and overseers of the beforementioned parishes were parties, to obtain the declaration of the Court of Chancery that the premises vested in trustees by the Act of 1732 were subject to the original charitable trusts, and to settle a scheme for their future administration. This information was heard by the present Master of the Rolls, Sir John Romilly, who, on February 11 last, pronounced a decree declaring that the interest of the Craven family in the property had ceased immediately upon the passing of the Act, and that the whole was then and now devoted to charity, and referred it to future consideration by himself in chambers, in what manner the trusts of the founder can be best carried out in future, or as near thereto as can be.*

There is little doubt, therefore, that the future rents and profits of the property built on Craven Hill will be applied under the direction of the Court of Chancery in the endowment of a hospital accessible to the parishioners of the district included in the original founder's gift, and it is to be hoped that the charity will be so administered as to be of great public advantage. C. F. T.

Exeter Hall, Strand.

[1832, *Part II.*, *pp.* 9-10.]

It is highly creditable to the present age that a large and commodious building has been provided, in order to afford adequate and suitable accommodation for the meetings of the various religious, charitable, and scientific institutions of the Metropolis. The want

* See the case of the Attorney-General *v.* Earl Craven, reported in the *Law Journal*, vol. xxv., p. 291.

of such a building was long and severely felt before any decided and efficient measures were adopted for remedying the evil. At length a society was established for the purpose, which, after encountering many difficulties, has succeeded in its object, the accomplishment of which may justly be deemed a circumstance for congratulation, as being calculated to produce a religious, moral, and beneficial effect upon the character of the public mind.

The building called Exeter Hall contains one of the largest and most magnificent rooms in Europe, together with several committee-rooms and other appropriate offices. It was completed in the spring of last year, and opened on March 29, 1831 (see an account of the meeting in our last volume, part i., p. 362). The amount already subscribed by shares (of £50) and donations is nearly £24,000, and the further sum of not more than £7,000 is required to meet the entire expense which has been incurred. The income of the first year, although the offices have been hitherto but partially occupied, has produced the sum of £1,500, which, after defraying the ground-rent and other expenses, has enabled them to declare a dividend of 3 per cent. on the amount subscribed in shares.

The great room is 90 feet broad, 138 feet in length, and 48 feet in height, and is lighted by eighteen large windows. The ceiling is tastefully comparted into alternate sunken squares and parallelograms, ornamented in their centres with raised rosettes. At the eastern end, to the right of the principal entrance, at an elevation of about 5 feet, is a platform for the orators and principal persons, consisting of five broad steps, regularly rising above each other by a graduated scale of 2 inches, and sweeping in a semicircle from the south to the north side of the apartment. Immediately behind this are two galleries for the accommodation of ladies. From the base of the platform the floor stretches on a level about 50 feet to the west, from which point twenty-seven steps, each 2 feet in breadth by 2 inches in height, rise in graduated succession to the western extremity of the hall. About 3,000 persons can, without the slightest inconvenience, assemble in this capacious room.

The approach to the hall is through the entrance represented in the accompanying engraving (Plate I.), which is the only portion of the exterior possessing a decorated character. The elevation consists of a porch or portico formed of two columns, and the like number of antæ in pairs, each pair being raised on a stylobate of bold proportions. The caps of the antæ are designed in unison with the capitals of the columns, and are composed from Grecian examples of great beauty. The entablature consists of an architrave of two faces, a frieze, and dentil cornice, and is crowned with an enriched cymatium. Above this rises an attic, the pilasters corresponding with the main supporters. In the centre is a long panel inscribed

ΠΑΝΑΘΗΝΑΙΟΝ.

The attic is crowned with a blocking course, and above it rises an acroterium, which is necessary to conceal the roofs of the adjacent houses; otherwise it would have very much the air of an excrescence. Within the portico a low flight of steps leads to the principal entrance, which occupies the central of three divisions, formed by four antæ attached to the wall in the rear of the columns. The antæ are surmounted by an entablature dividing the wall in height into two stories; the upper has no opening, but on a long panel near the summit is inscribed EXETER HALL. When the folding-doors are thrown open, as seen in the engraving, a bold and lofty staircase is seen leading to the great hall, and beneath the first landing is an entrance to the rooms and offices on the ground-floor, which are formed beneath the principal apartment.

The architect was Mr. J. P. Sandy Deering, the joint architect with Mr. Wilkins, of the London University. E. J. C.

FINSBURY FIELD.

[1796, *Part I., p.* 292.]

In the Domesday Survey we find it inserted that

"In *OSVLVESTANE* Hundret tenet Willis rex xij acs træ 7 dim de nanesmaneslande H tra ua luit 7 ualet v sol hanc habuit rex EDW similit."

("In the hundred of Ossulston King William holds 12 acres and an half of land unclaimed by anyone. This land is (and has been) valued at 5 shillings per annum, and was aforetime held by King Edward the Confessor in like manner.")

Can any of your ingenious correspondents give a probable conjecture of the spot to which this entry alludes?

That the Field of Finsbury (or at least a part of it) was held by King William the Conqueror is undeniable, as in his charter (in the second year of his reign) to the collegiate church of St. Martin-le-Grand it is said:

"Pretereà verà ex meâ parte dono & concedo eidem Ecclesiæ, pro redemptione animarum patris & matris meæ totam TERRAM & MORAM posterulam quæ dicitur Criplesgata ex utraque parte posterulæ."

The first objection that may be made to this is the word *terræ* occurring in the above extract from Domesday, which is generally supposed to mean *arable* land only; yet, as *totam terram* occurs in the before-recited charter of coeval date, I see no impediment to the reconciliation of the word *terræ* with the morass in question.

Secondly, Nanesmanesland,* which, though it may be, with equal probability, affixed to any other plot of ground in Ossulston hundred,

* The appellation of No Man's Land is, if we mistake not, given to more than one parcel of land in the county of Middlesex.

yet seems peculiarly adapted to the wild condition of so vast a tract of fenny land, the only tenable (or useful) part of which (beside that granted to St. Martin-le-Grand in 1067) might be the 12½ acres mentioned in Domesday. H. E.

Fulham.

[1824, *Part II., p.* 577.]

In that pleasing little work, "The Ambulator," is the following judicious observation:

"In the church-yard of Fulham, Middlesex, lie entombed many of the Prelates who have filled the see of London since the Restoration; and whose names must excite respect in every bosom which holds dear the renown of the good and learned."

The above work then records the names of the Bishops in the order in which their tombs are placed, commencing with that of Bishop Lowth, next the vestry, who died in 1787; Terrick, 1777; Randolph, 1813; Gibson, 1748; Sherlock, 1761; Compton, 1713; Hayter, 1762; Robinson, 1723. Bishop Henchman, who died in 1765, is interred in the south aisle of the church; the inscription is covered by pews. For the inscriptions on the tombs of the bishops, see Lysons' "Environs of London" and Faulkner's "History of Fulham."

A tablet is affixed to the south wall within the church, with the following inscription:

"In memory of the Right Reverend Beilby Porteus, D.D., late Bishop of London, and Dean of His Majesty's Chapels Royal. He died on the 13th of May, 1809, aged 78 years."

This inscription seems deficient in not stating where this eminently good and pious prelate was buried. He was interred in a vault in the churchyard of Sundridge or Sundrish, in Kent, in which parish he founded a chapel of ease, at Ide Hill, a small hamlet about two miles south of the parish church. The chapel and house for the minister are built of stone, in a very neat and proper style, and command one of the finest prospects that can be imagined. The whole vale of Tonbridge lies beneath, and on each side the eye ranges over a most luxuriant landscape, exhibiting the wild profusion of nature heightened by all the charms of a rich and varied cultivation. The chapel was consecrated by the present Archbishop of Canterbury, June 12, 1807. This noble benefaction of Bishop Porteus is fully recorded in *Gentleman's Magazine*, vol. lxxvii., i., p. 580, ii., p. 657; vol. lxxix., i., 485; and Dean Hodgson's "Life of Bishop Porteus," p. 226.

The present minister is the Rev. Matthew Bloxham, M.A., of Worcester College, Oxford, who is the first incumbent.

A correct view of the chapel, with a representation of the tomb

in Sundridge Churchyard, cannot fail of proving acceptable to your readers (see the Plate). The inscription on the tomb is as follows:

"In a vault below are deposited the earthly remains of Beilby Porteus, D.D., late Bishop of London. He died May 13, 1809, aged 78 years. Also of Margaret Porteus his wife, who died March 20, 1815, aged 74 years."

Yew and cypress trees are planted on the north, east, and south sides of the Bishop's tomb, and it is open on the west only.

H. C. B.

[1814, *Part I., p.* 211.]

An altar-tomb of Portland stone has just been erected in the churchyard of Fulham, adjoining to that of Bishop Gibson, in memory of our late amiable and reverend diocesan. At each end of the sarcophagus are carved the arms of the see, impaling Randolph—viz., five mullets pierced on a cross argent ensigned with a mitre.

On the west side is this epitaph, descriptive of his lordship's character and preferments [omitted].

This church has been the burial-place of all the prelates of this see since the Restoration of Charles II., except Bishop Porteus, who was interred by his own desire at Sundridge in Kent. Their epitaphs are given at length in "The History of Fulham."

THOS. FAULKNER.

[1838, *Part I., pp.* 600-601.]

The old Golden Lion public-house, which stood in the High Street, Fulham, and was pulled down in April, 1836, presented a curious specimen of the architecture of the Tudor ages. The irregular form of the building had a picturesque effect; it was constructed in the usual manner of the period, being of brick to the first story, and timber-work and plaster above; the roof highly ridged and tiled. An entrance from the street opened into a small passage or hall, having the great stairs immediately facing the entrance-door, the massive balusters and huge posts surmounted by lofty pinnacles, and the dim light from the small latticed window gave a sombre appearance to this part of the edifice.

In a room north of the hall was discovered, at the north-east corner, on taking down the wainscot, the remains of a small winding staircase of brick and stone, which led originally to the upper part of the mansion; the low pointed arched doorway was about 2 feet 6 inches in width—these stairs immediately joined a large fireplace. In the apartment on the south side of the hall was a trap-door, which opened on to a short flight of winding stairs leading into a vaulted cellar, well built of brick with courses of stone, having a recess on the north side; an arched doorway of stone faced a flight of stone steps leading to the back part of the building; this vault had not been used for many years, and was commonly known as "Bishop Bonner's Dungeon." The east view of the mansion presented a

more irregular front than the west. The general character of the original structure was distinguished by long windows divided into numerous lights by massive mullions and transoms. An apartment on the principal story was of some interest; the obtusely pointed, arched fireplace, enriched pannelling of oak, and a bay window, together with its size, being larger than the other apartments, would prove this to have been the grand room of the house. Heavy beams of chestnut crossed the ceiling, supported by a slender pillar at the intersection. Some apartments south of this principal room had been disused for many years, the windows being partly blocked up. A room on the east side was wainscotted and panelled in a plainer style; a long window extended the whole length of the east end of the apartment, and a thick beam crossed the ceiling, supported at each end by rude pieces of timber. The fireplace was highly enriched by caryatid figures, and carved work of oak foliage in low relief ornamented the stone mantle (see the Plate).

The fireplace in the apartment immediately under this on the basement floor was also much ornamented, and is also represented in the accompanying etching.

The upper rooms were exceedingly lofty and airy, the space usually divided off into lofts, being open to the roof, showing the heavy beams and girders in all their rude simplicity, the windows small and near the roof, the doorways narrow and low, and formed roughly of unplaned boards, opening by a wooden latch and spring.

Mr. Faulkner, in his "History of Fulham," supposes this mansion to have been of the time of Henry VII., and that it was the residence of Bishop Bonner is the current tradition of the neighbourhood. C. W.

We have been informed that the wainscotting of this house has been taken to Southam, Lord Ellenborough's venerable and interesting seat, near Cheltenham.

Gray's Inn.

[1826, *Part II., pp.* 109-111.]

The edifice which has demanded the present notice is the fine old hall of Gray's Inn. To some of your correspondents it may be a matter of information to be told that this structure was erected in the reign of Mary, and that, until the late repairs, it was an almost perfect specimen of the architecture of the period. The walls were built with dark red brick, the mullions and labels of the large square windows and some other particulars being constructed of stone. The principal gables were marked by the ascending battlements, resembling steps, peculiar to the period, also worked in brick, the lateral walls being finished with plain parapets. The roof was tiled; from the ridge about the centre rose a lantern of wood, of an

octangular form, and finished with a leaded cupola; although this appendage was rather heavy, and the lightness of the Pointed style had been almost disregarded in its construction, it was valuable to the antiquary as an original work. The interior possessed a fine timber roof, with open-worked beams, and a splendidly carved music gallery, which, from the superior style of its Italian architecture, was evidently of a later period than the building.

As a perfect specimen of the latest species of Pointed architecture this old hall was greatly to be admired; and though it would have been far from good taste to have copied such a building, it was highly absurd to attempt to improve it by the introduction of modern fantastic ornaments. Yet such an attempt has been made, or is rather making; and this communication will not, I fear, appear in time to stop the work of destruction, even if taste enough remained with those in power to attempt such a step. To proceed, then, with the improvements. The walls are being covered with compo, thereby gaining a smooth and even surface at the expense of the curious brickwork, which I noticed as existing on the gables. Battlements of the modern kind, such as are to be seen upon many stables and other mean appendages to dwelling-houses, which the taste of the builders have erected in the Gothic style, are being tacked on to the side-walls. The roof has been stripped, and slates substituted for the tiles. And to crown the whole, a wooden lantern, of an entire new design, and much resembling a pigeon-house, substituted for the ancient one. In addition to these restorations, there are some new works which, being in the same style, I cannot pass unnoticed. The former porches which covered the entrances to the hall were additions, and had round arches. These have been Gothicized, as well as a coach passage at the western end of the hall, communicating from Holborn Court to Gray's Inn Square, which is covered by a house; this has had a large Pointed brick arch built across it at each of its openings. Now nothing can equal the absurdity of these modern works. I need not tell your antiquarian readers that the archivolts of Pointed arches were always curved. An opening formed of two straight lines meeting in an obtuse angle in the centre, scarcely rising 12 inches in as many feet, and humoured at the flanks into a slight curve, is the peculiar production of the modern "Carpenters' Gothic School."

In Gray's Inn Square are some more additions in the same style worthy of notice. The chapel has received a new porch and bell-turret. The former has a more correctly-formed Pointed arch of entrance than those above noticed; but the slender buttresses which decorate the angles are so exceedingly taper and delicate that they look more like the members of a screen than appendages to any out-door works. The little octangular turret stuck on the roof is rather superior to the hall lantern; in point of dimensions it would form an

appropriate finish to a watch-box. The crown formed on its top by the junction of several ribs is very pretty, and if the whole was accurately copied in pasteboard it would greatly ornament a chimney-piece or baby-house. The modern house* between the chapel and hall has received a coat of stucco, and a bungling pediment as a finish. The sash windows have labels above their heads to give them a Gothic appearance, and make the building "harmonize with the surrounding structures," according to the cant of modern improvers.

E. I. C.

Hackney.

[1796, *Part I., pp.* 273-274.]

As the old church of St. John at Hackney has, in all probability, almost arrived at the period when it must be sacrificed to its successor, a few momentoes of what it was will not be altogether unacceptable to your readers when the materials of which it is composed are scattered as chance shall direct. I visited it on the 4th of this month, and could not but regret that so respectable a remnant of antiquity, as the inside certainly is, should be condemned to destruction. . . . The church at Hackney was once dedicated to St. Augustin. Its present patron, St. John, is supposed to have been such since the knights templars of St. John of Jerusalem had property in its vicinity. It has been presented to by that appellation since 1660. However, I shall not pretend to decide whether the present church is the same that, in 1292, was called St. Augustin, and a distinct rectory and vicarage. The Tyssen family have it in their gift, who are lords of the manor.

There are two side aisles, and the pillars, twelve in number, are remarkably strong, good, and well proportioned; the arches pointed. The galleries, of which there are several, are not made so convenient as they might have been; they appear to have been erected at different periods, and do not reach, as usual, from one end to the other of the church, nor extend to the pillars which divide the aisles. One is so slight that it is, as it were, hung to the roof by iron hooks. If those galleries had been removed and others erected, a vast number of seats might have been added. The roof of the whole building is uncommonly good; the beams and rafters appear perfectly sound. The organ gallery is spacious, the organ large and handsome. Is it to be removed to the new church? Along the frieze of the gallery there is an inscription, purporting that the church was repaired in 1720. Above, in the panels, are three pictures, drawn with much taste and freedom in black and white, though very slight; the waves in one, and the trees and rocks in the others, have considerable merit. The subjects are: The Miraculous

* This is the bencher's room on the ground floor, and the library on the upper story. We cannot agree with our correspondent in his censure of this alteration.

Draught of Fishes, Christ in the Storm at Sea, and Elijah fed by Ravens. The pavement in many parts of the aisles consists of slabs, for the most part stripped of their brass. There is one, tolerably perfect, of a man in armour and his wife, under the organ gallery, the arms and inscription gone. The font is modern; the cover, which is suspended, appears rather more ancient; neither are any way remarkable.

There are several brasses let into the walls, which, as they have been already noticed by others, I shall pass, and only mention those that appear most to deserve attention.

In the chancel the monuments are mural, except one altar-tomb, with a recess over it, inscribed:

"Anno d'ni 1519.
Christophoro Vrswyk Rectore.
Ω
MIĀ."

The lower part is shut up by execrable wainscot; the border to the recess is richly decorated with Gothic ornaments. What is to become of this monument if the church is to be pulled down? Not destroyed, I hope, though it cannot well be avoided, I am afraid. However, I intend it shall not be totally forgotten, for I will draw it, to grace my collection of tombs.

Over Urswyk's tomb is one to the memory of David Doulben, Bishop of Bangor, a half-length figure, in his sacred vestments, 1633. To the left of the above are Henry Thoresby and wife, 1615. Opposite, in a chapel, are an altar-tomb and a beautiful monument, 1612, to Sir Thomas Rowe and his wife, whose effigies and six of their children kneel on it. It is of variegated red and white marble, richly gilt, very clean and perfect. Near the door of the chapel a monument to Thomas Wood, Esq., has himself, wife, four sons and four daughters, kneeling, 1649. The altar is a strong oak table. On the south wall of the church there is a monument, 1570, hid and defaced by a gallery, to the memory of Sir Thomas Rowe, Knt., Alderman and Mayor, his effigies in armour. Near it, between two windows, is a vacant niche. On the left a tablet, to the memory of the Rev. John Lewis, M.A., lecturer of the parish, and of Christ Church, Middlesex, 1770. There is a curious figure cut in metal of Hugh Johnson, vicar, 1618, in his pulpit, set in a pillar near the reading-desk.

On a pew, loose and leaning against the wall under a gallery, is a stone, apparently taken from an old tomb, containing this inscription:

"The right Honorable Baron John Nevil, Knyghte, Lord Latimer, departed this lyfe at his manner of Snape, in the countye of Yorke, ye 22 of Apryl, 1577, in ye yeare of his age 61, and lyeth buried with his auncestoures at his churche in his towne of Well."

This tablet, I find, by Strype, is part of the monument of Lucy, Lady Latimer, and formerly had on it the following inscription and verses [verses omitted]:

"Here lyeth the Rt. Honourable Lady LUCY, daughter to the Right Noble Henry Earl of Worcester, wife to the late Right Honourable John Nevyle, knt. Lord Latimer. By whom she had issue four daughters, Katharine, Dorothy, Lucy, Elizabeth. She departed this life the 23d of Febr. 1582, in the year of her age 59."

As so much has been done by authors every way competent, it will naturally occur to your readers why I have been thus brief in noticing dates and inscriptions in St. John's Church. The old parsonage house, I suppose, will not long outlast the church. To preserve both, I have made drawings for my collection. In the yard there is a grave-stone to the memory of Francis de Oliveyra, Knight of the Order of Christ in Portugal, who abjured his religion, and died here in 1783, aged eighty-one years. There are eight bells in the tower, and room for ten.

The new church, of which I send a view (Plate I.), is nearly completed. There is something magnificent in its exterior; the cornice and dentils are well proportioned, and give a good effect to the whole. The inside will be extremely plain, as there are no pillars to the roof. The plan is that of the cross. The pillars, twelve in number, that support the galleries are of the Doric order; they are on three sides of the church, and extend no farther than the intersections of the cross, forming an area circular opposite the altar. The ceiling is a depressed arch, springing from the four sides, and meeting in a point, which is decorated with a large rose stuccoed. The altar cannot be much decorated, as there is a very large window over where it will be placed. Under the pews there will be vaults for the prevention of damps, as I was told. There will be many apartments in the church for various purposes, of which I cannot speak with certainty. J. P. MALCOLM.

New Churches.

[1831, *Part I., pp.* 491-492.]

The second subject in our engraving represents the west front and north side of West Hackney Church. The plan gives a parallelogram for the body of the church, subdivided into a nave and side aisles, with a portico and lobbies at one end.

The elevation is made into two distinct portions; the first comprehends the portico, pronaos, and tower, and the other the naos or body of the church. The portico is hexastyle, and composed of six fluted Grecian Doric columns, two being situated in the flanks, giving additional depth to the portico, the whole surmounted by the entablature of the order and a pediment. The architecture of the Parthenon appears to be the prototype, which, under Mr. Smirke's

pencil, is rendered fitting for a church or a playhouse as occasion requires. At the back of the portico are three entrances, with arched windows above them, peculiarly appropriate to Grecian architecture, in which the arch is not to be found. The entablature is continued along the flanks of the pronaos, and here the order ends, and the large meeting-house-like body commences. The tower commences with a stylobate, so low that there was no room for the dial, which, to the great detriment of the design, is of necessity added to an upper portion of the elevation. Upon the stylobate is raised a circular temple, broken by antæ, a part of the intervals between which is pierced. An entablature set round with Grecian tile and a dome (ribbed and surmounted by a cross) finishes the whole structure, which wants elevation.

The body of the church has in the western front an arched window on each side of the pronaos. The flanks are made by breaks into three divisions, each containing six windows in two tiers, the upper arched and the lower nearly square, the height of the elevation being divided into two stories by a string course, and finished by an architrave, cornice, and blocking course. The eastern front has a central window, square, and made by antæ into three lights; the elevation is divided and finished as before, and the lower story has two entrances.

The interior is approached by lobbies formed in the pronaos, and communicating with the body of the church, which is made in breadth into a nave and side aisles, and in length into nine divisions. The upright is in two stories; the first consists of square piers, sustaining an architrave cornice and an attic. The second story is a colonnade of a spurious Doric, crowned with a mean entablature, and surmounted with a low attic; upon this rests the ceiling, which is horizontal and panelled. The first division from the west is occupied by a vestibule covered with a gallery, extending into the church to a breadth equal to another division; the remainder constitutes the part appropriated to the congregation. A portion of the eastern end of both the aisles is portioned off for vestries.

The mouldings of the higher and lower attic of the lateral colonnades are continued along the east wall, dividing the elevation into two stories; the first is occupied by the altar-screen. . . . The screen is in three divisions; the pilasters of yellow. The tablets, with the Decalogue, etc., on the side divisions are of porphyry, and in the centre is a large table of porphyry, with the sacred monogram and cross in a splendid irradiation of ormolu; the entablature of statuary. The whole is crowned with an attic; the face ornamented with honeysuckles in gold, dispersed in bunches, with circles between, inclosing passion-flowers, being the same style of ornament as the architect has introduced in Covent Garden Theatre, the passion-flower supplying the place of the national emblematic flowers; and,

indeed, in almost every building of Mr. Smirke's is the same style of decoration to be found. . . .

The interior bears a striking and servile resemblance to the architect's other churches at Wandsworth* and Bryanstone Square;† the exterior differs but little from either of those churches, and the body, in fact, is the same in all. It has a universality of character, and will suit any portico of any order.

The pulpit and desks, on opposite sides of the centre division, are alike in design, but the reading-desk is not so high as the pulpit. They are each sustained in square pedestals, ornamented with antæ.

The font is a shallow antique vase on a circular pedestal.

The organ is situated in the western gallery, on the front of which is an inscription recording the consecration of the church.

This church is parochial, the old parish being divided into three distinct parishes.‡ The first stone was laid on November 17, 1821, and the church was consecrated on April 10, 1824. It is calculated to hold 636 persons in pews and 1,192 in free seats, making a total of 1,828. The amount of the contract, including incidentals, £15,302 14s. E. I. C.

Hammersmith.

[1822, *Part II.*, *pp.* 297-299.]

About the beginning of Charles I.'s reign Sir Nicholas Crispe built a most magnificent mansion by the waterside at Hammersmith, the expense of which is said to have amounted to near £25,000. This house was plundered during the early part of the Civil War. When the army was stationed at Hammersmith, in the beginning of August, 1647, Fairfax took up his quarters here, Sir Nicholas Crispe being then in France.

Sir Nicholas, however, lived to enjoy his villa once more in peace; but his nephew sold it, A.D. 1683, to Prince Rupert, who gave it to his beautiful mistress, Margaret Hughs, a much admired actress in the reign of Charles II. It continued to be her property near ten years, after which she sold it, with other premises, to Timothy Lannoy and George Treadway. In the year 1709 Anne, relict of George Treadway, in consideration of the sum of £6,900, quitted all claim to the premises. Sir Timothy Lannoy died A.D. 1718, and his son James in 1723. Jane Lannoy, widow of James, and daughter of Sir John Frederick, married to her second husband James Murray, Duke of Athol.

In the year 1740 George Budd Doddington, Esq., afterwards Lord Melcombe, purchased this house, repaired it, gave it the name of La Trappe, and built a magnificent gallery for statues and antiques.

* Described in vol. xcix., part ii., p. 577.
† Described in vol. xcvii., part ii., p. 9.
‡ *Vide* the fourth Report of the Commissioners.

In the year 1792 it became the property of his late Serene Highness the Margrave of Brandenburgh-Anspach, and since the death of his Highness in 1806 the Margravine, sister of the Earl of Berkeley, and relict of William, Lord Craven, made it her chief residence previous to her quitting this country for Naples.

Christian Frederick Charles Alexander, Margrave of Brandenburgh-Anspach and Bayreuth, was born February 24, 1736. His Highness was nearly related to the present Royal Family, his maternal grandmother being Sophia Dorothea, daughter of George I., who married Frederick William, King of Prussia; and Queen Caroline, wife of George II., was his great-aunt. He was also nephew to Frederick II. of Prussia, his mother being sister to that illustrious monarch. His Highness was first married to a princess of the house of Saxe-Cobourg, but, being left a widower, in 1791 he married Lady Craven, widow of the late Lord Craven, who was created by the present Emperor of Austria a princess in her own maiden name of Berkeley. . . . Soon after his marriage with Lady Craven, in December, 1791, he transferred his territorial possessions and resigned the government of his States to the King of Prussia, in consideration of an annuity for the joint lives of himself and the Margravine of 400,000 rix dollars; and upon this event his Highness, foreseeing the storm ready to burst over Europe, came to England with his whole family, and resided in this country till his death, which took place at his seat at Benham, near Newbury, in Berkshire, in February, 1806. . . .

On our first visit to these premises in 1812 the whole were in the finest condition, and it is with great regret that we have to describe this once celebrated mansion, not as it is, but as it was, not a vestige of it remaining to attest its former grandeur and magnificence; every stone has disappeared; the very foundations have been taken up, and grass now covers its site!

After the death of the Margrave, her Serene Highness the Margravine bestowed great improvements and decorations on the house, which was delightfully situated on the banks of the Thames, commanding fine views of this noble river to the east and west, and on the south to the Surrey hills.

The state apartments consisted of five rooms besides the gallery, which had all been fitted up by the Margravine.

In the small dining-room were the following portraits and pictures: A portrait of the Margravine, by Le Brun; portrait of the Margrave, by De Tott; Hon. Keppel Craven, by De Tott; Admiral Berkeley, by Gainsborough; King of Naples, by an Italian artist; four views of Naples, by an Italian artist; two views of Corsica, by Colonel J. Berkeley. Over the chimney was a copy from a painting of Murillo, "Boys at Play," worked in worsted by the Margravine, in which the spirit of the original was admirably preserved.

The drawing-room was 38 feet by 23 feet. The ceiling was painted for Lord Melcombe, by whom also the very costly chimneypiece, of white marble, representing the Marriage of the Thames and Isis, was put up. At the upper end was a chair of state, elegantly carved and gilt, over which was placed a whole-length portrait of the illustrious Frederick of Prussia, the Margrave's uncle, the whole covered with a canopy, decorated with a very elegant and rich border, surmounted with the arms of Prussia. The picture of the King of Prussia was a present from him to his nephew the Margrave; it was painted by a Polish lady in 1772.

Here were two beautiful vases, from designs by Fiamingo, set in gold, and representing Bacchanalian boys in bas-relief in ivory.

In the state bedroom were two views of Benham, by De Courtez; Chaucer's Tower, by De Courtez; Woman Knitting, by Mercier; the Seven Cardinal Virtues, after Sir J. Reynolds; Thalia, a drawing, by Bartolozzi; view of Berkeley Castle, a drawing, by S. Lysons, Esq.; portrait of the Duke of Orleans, engraved by his brother, the Duke de Montpensier.

In the small drawing-room was a cabinet containing a large collection of miniatures, among which were several in enamel by Petitot, the centre ornamented with a superb circular frame enriched with diamonds and jewels, surmounted with a crown of diamonds, containing the portraits of Louis XIV., Philip his brother, and Anne of Austria—a present to the Margrave's grandfather from the Duchess of Orleans, Princess of Bavaria.

A cameo likeness of the celebrated Count de Buffon.

A Seve china bust of Bonaparte, executed in the first year of his consulship, presented to the Margravine by the Prussian Minister at Paris. A silver oval medallion of Charles I. and his Queen, dug up a few years since in the fields near Brandenburgh House. A superb vase of Berlin china, with a medallion of Frederick III., King of Prussia, father of his present Majesty.

The gallery was 80 feet by 20 feet. It was originally fitted up by Lord Melcombe, and floored with marble; but the Margravine removed the marble pavement, put down an elastic boarded floor, and made it an excellent ballroom. The ceiling was of mosaic work, ornamented with roses, and the room contained the following valuable pictures,* etc.: Two landscapes, by Hecquet; portrait of Frederick William, King of Prussia; portrait of the Margravine, by Romney; her two sons, by Hoppner; Christ and St. John, by Carlo Dolce; Diana and Acteon, by Rubens; Beggar Boys, by Murillo; Sir K. Digby, Wife, and Family, by Vandyke; Sacrifice of Iphigenia, by Hoffmann; Boy's Head, by Fragonard; the Three Graces, by Carlo Dulce; the Titian Venus, by a Scotch artist; a capital marble

* A complete catalogue of the pictures, etc., will be found in Faulkner's "History of Fulham." We have here noticed only a few of the most remarkable.

bust of Voltaire, by Hoddin; a Niobe; a Water Nymph; a Roman Empress in white marble.

In the dressing-room twenty-four coloured drawings of Swiss peasants; view of Gibraltar, by Colonel J. Berkeley; map of Constantinople, presented to the Margravine by the Compte de Choiseul Gouffier; two views at Benham, by J. Nixon, Esq.; two views of Brandenburgh House, by Wigstead; Castle of Durenstein on the Danube, in which Richard Cœur de Lion was confined, by the Margravine.

In the bed-chamber: A fine engraving of the Accusation of Apelles, by Denon; portrait of Denon, engraved by himself; a scarce print of Dean Swift, who was Chaplain to the Magravine's grandfather; views of Benham and Chaucer's Tower, engraved by the Duke of Montpensier; two drawings of women and children, by Sir R. Kerr Porter; the Temple of Gratitude, by M. de Courtez.

In the great entrance hall, under a bust of Comus, were placed the following verses, written by Lord Melcome [omitted].

Leading from the hall was the conservatory, connecting the house with the apartments adjoining the theatre; this suite contained a billiard-room, a coffee-room, and the library, which possessed an extensive and valuable collection of books in English and foreign literature, chiefly formed by his Serene Highness at a great expense, as he constantly kept persons in Italy and Germany collecting for him.

The theatre was erected near the waterside, in a castellated form, resembling an ancient ruin. It was one of the most elegant and convenient private theatres ever built in this kingdom. Here her Highness occasionally entertained her friends with dramatic exhibitions, and sometimes gratified them by exerting her talents both as a writer and a performer; but her Highness had not the same advantage here which she enjoyed at the Court of Anspach in having many of the young nobility to form a large and elegant company of comedians. Plays, melodramas, and ballets, with a selection of the choicest music, were the entertainments given. Among the novelties performed here may be mentioned "The Tamer Tamed," "The Yorkshire Ghost," "The Smyrna Twins," "The Princess of Georgia," "The Gauntlet," "The Return of Ellis," and "The Robbers," all written by the Margravine and Hon. Keppel Craven. These pieces derived their principal interest from the admirable acting of the Margravine and her son, both of them being excellent performers and passionately fond of music.

Such, in brief, was once this celebrated mansion; it now only remains to relate a few particulars of its final demolition. Her Highness the Margravine, having fixed her residence at Naples, had ordered at various times the sale of the property on the premises. The pictures, the books, and the furniture have thus gradually been

disposed of, and at length the whole fabric was sold by auction in the month of May of the present year; some of the most valuable marbles and curiosities fetched high prices. The mantelpiece sold for £150.

In concluding this detail it would be unpardonable to omit mentioning that it was within these antiquated walls that her late Majesty Queen Caroline breathed her last on August 7, 1821, thus terminating a life clouded by disappointment, vexation, and grief.

THOS. FAULKNER.

HAMPSTEAD.

[1811, *Part II., pp.* 34-35.]

I send you a letter I received from a friend at Hampstead so far back as the year 1782, which I think you will consider as not unworthy of being preserved. A CONSTANT READER.

"I am sorry you was disappointed when your goodness led you to call here for a description of my illness the beginning of last month, caused by the vermin at that time in webs on the bushes and trees near London. Having heard of their smell when burnt, and a large web being put in the fire, I was led to hold my head over it, on which I was immediately affected with a strong scent like copper, and I had a working within me, and increasing illness; soon after my extremities were very cold; I put woollen socks on my feet, with worsted hose, and had a brick heated and tied in a cloth to keep my feet warm in bed. Having slept about three-quarters of an hour, I waked in a great heat and a violent ferment, my head much confused, and so very giddy, that on getting out of bed I had difficulty to keep from falling on the floor, and could not put on my clothes. After getting into bed, I slept about half an hour, and awaked again in a great heat and fermentation, and had frequent occasion to be out of bed. A violent flux continued for several days; on the seventh I was surprised at perceiving the smell of copper, like the effluvia of musk filling a room from a grain that cannot be perceived to be lessened in weight. The little that went into my blood caused a breaking out about my nose and mouth; my tongue and inside of my mouth were sore. My nose and outside of my mouth were well in about a fortnight, but it was near a month before the inside of my mouth was quite well. It appears to me that if it had not been thrown off in the violent manner mentioned I could not have lived twenty-four hours. To this may be added that a gentleman of this place said an acquaintance of his killed one of those vermin by bruising it with his finger, and, happening to put his finger soon afterwards to his cheek, it caused blisters, and the next day his face was much swelled. Another gentleman who resides in this parish said that on finding the verdure of a hedge likely to be destroyed, he ordered his man to beat those vermin from the bushes with a

long stick, that they might be taken up with a shovel to be cast into a pit to be buried; after the man had done his face broke out in blotches. Sometime after, on observing some trees likely to be defaced by more of those vermin, he spoke to his man to beat them off with a long pole, as before, from the hedge. After it was done the man was again disordered in his face. The person who had the care of seeing those burnt that were gathered at the expense of the parish of Hampstead, although of a very hearty, strong constitution, said that one evening, being too near the fume, he found the ill-effect of it afterwards in his head. I was also told of a gentleman who came from France the beginning of this year and said that when the Police in that country ordered them to be destroyed some poor persons, not thinking of the consequence, carried the twigs with the webs to their cottages to burn, and the next morning those poor persons were found dead in their cottages. This appears to me likely to be the natural effect of those hurtful vermin from the disorder caused by their effluvia to my weak constitution, although it might not have had exactly the like effect on some stronger persons. Yesterday I was told that, on looking at some of those vermin kept under a glass, some were perceived creeping from under it, so small as hardly to be seen with the naked eye, which I leave those to judge of who endeavour to be acquainted with the productions of Nature. I have observed it hath been said that these vermin, as well as other creatures, have their particular sorts of food, and will not touch others; but it may be well to consider that all creatures, the human species not excepted, when provisions are scarce, rather than die for want of something that may support life, will eat such things as they would not touch if they had their choice of food. Is it not hence to be readily supposed that if these vermin are suffered to multiply after eating that they like most, they may destroy and make nauseous or infectious other things from necessity to satisfy their extreme hunger?

"J. S."

[1828, *Part I., pp.* 401-402.]

Annexed is a view of the garden front (see Plate II.) of the house generally said to have been built by Sir Henry Vane, one of the greatest political and religious characters of the turbulent seventeenth century. The house is situated on the left hand of the entrance into the town of Hampstead, and has recently undergone very considerable repairs.

Ludlow, in his "Memoirs," vol. iii., p. 111, mentions this house, whence, upon the arrival of Charles II., Sir Henry Vane was seized and imprisoned in the Tower. This extraordinary man, the son of a knight of the same name, and with whose conduct and actions his own have not unfrequently been blended, was one of the most wild and enthusiastic visionists of his day, and a man whose character it is scarcely possible to analyze. "He was a broacher of heterodoxies,

both in politics and religion: in the former he displayed the profundity of a sage; in the latter, the weakness and credulity of a child, or rather, perhaps, the mysticism and absurdity of a Swedenborg. All the historians of the Commonwealth have treated largely of his public conduct, and by the republican writers he is almost canonized." Baxter enumerates a sect called after him the Vanists. He inclined to Origen's notion of an universal salvation to all, both the devils and the damned, and to the doctrine of pre-existence. Milton addressed a beautiful sonnet to Sir Harry, in which he says that—

> ". . . On thy firm hand Religion leans
> In peace, and reckons thee her eldest son."

This curious anomaly of a man, possessing abilities that were thought by the restored monarch to be too great, and with the example of the past before the eyes of his Sovereign, was brought to trial on June 4, 1662, and executed on the 14th following, on which occasion his conduct was such as to procure for him the admiration even of his enemies.

In the same house afterwards resided Dr. Joseph Butler, Bishop of Durham, well known among divines as the author of a masterly treatise, entitled "The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature." The Bishop lived there several years, and ornamented the windows with a considerable quantity of painted glass, which consisted of a large series of scriptural subjects in squares, some very finely executed, and two or three of them with Biblical inscriptions in old English, and the date of 1571 underneath; several figures of the Apostles, with their names subscribed in Latin, in smaller oblong squares; these were reported by local tradition to have been a present from the Pope to Dr. Butler; some modern pieces, of inferior execution, in small ovals—viz., landscapes, etc., and a circular piece of painted glass, containing a figure of St. Paul, seated in the centre of some rich Gothic stall-work, and circumscribed "Sigillum com'une Decani et Capituli eccl'ie Pauli, London."* All the pieces except the modern ones were inlaid in borders of stained glass, adjusted to the panes. In the upper story was a very large room (now divided into several smaller ones) running along the whole back front of the house, and containing the Bishop's Library.† Most of the apartments were within these few years hung with tapestry.

* Dr. Butler was promoted to the deanery of St. Paul's in 1740 by George II.

† A codicil added to the bishop's will, and dated April 25, 1752 (to which the Rev. Langhorne Warren, minister of Hampstead, is one of the witnesses), contains among other dispositions of his personal property the following direction: "It is my positive and express will that all my sermons, letters, and papers whatever, which are now in a deal box directed to Dr. Forester [his chaplain], and now standing in my library at Hampstead, be burnt without being read by any, as soon as may be after my decease."

"The house," says Mr. Park, in his "History of Hampstead," "has been considerably modernized in some parts, but still retains enough of the antique hue to make it a very interesting object. The back front, entrance-hall, and carved staircase, are in their original state. The garden is laid out in the old style, with a very large square grass plat, and avenue of fine elms at the end. An adjoining house on the north side, now completely modernized, was, I believe, formed out of the Bishop's offices,* and contains painted glass in almost every window, in continuation of the scriptural series before mentioned.

"After the Bishop of Durham's decease in 1752, this house, which was his own copyhold property, was sold, together with the whole of his real estates, for the payment of his debts, as directed by his will, dated 22 April, eod. an. Dr. Butler had been scarcely two years in enjoyment of the rich see of Durham before his death; and during the time he had been Bishop of Bristol, he is said to have expended more than the whole revenue of the bishopric in repairing and improving the episcopal palace." N. R. S.

Haverstock Hill.

[1824, *Part I., p.* 17.]

As the residences of men of genius and talent must be always interesting to their admirers, I have sent a view of a cottage on Haverstock Hill, situated on the road between London and Hampstead. . . . It was in the course of last summer considerably altered. It was to this house that Sir Charles Sedley retired when sickness, brought on by a life of profligacy, enforced solitude and confinement, and here he died. It was afterwards occupied by Sir Richard Steele, a man of much superior abilities, who came hither in 1712, as is supposed, on account of pecuniary embarrassments, and it is probable he wrote many of his papers in the *Spectator* in this retirement, from which he was often fetched by Pope and other members of the Kit Cat Club to the Upper Flask, where their meetings were then held. The windows of this house command a fine view of London, as also of the neighbouring hills of Hampstead and Highgate. S. J. C.

Holborn.

[1783, *Part II., p.* 726.]

. . . Give me leave to recommend that fine medical spring in the lane under the wall of St. Andrew's Churchyard, which is now not only useless to the public, but, it is to be feared, is often productive of fatal consequences to individuals. The water rises into a little

* The mansion was divided into two by the Bishop's successor, a Mr. Regnier.

stone reservoir through an aperture at the bottom. This little basin, sometimes through weakness and sometimes through ignorance, is often made a receptacle for soil, and, among other abuses, painters are very much accustomed to wash their brushes in it. What I could wish, therefore, is that the parish would raise a subscription for scooping out an arch beneath the churchyard, the surface of which is perhaps 20 feet above the level of Shoe Lane, by which means the water might fall in a constant stream, and instead of being, as now, subject to the impregnation of nauseous and poisonous ingredients, it might be at any time administered to the purposes of health, to which medical gentlemen allow it to be a very powerful assistant.

Y. D.

[1856, *Part II., p.* 219.]

A complaint by the inhabitants of St. Andrew's, Holborn, to the court of Star Chamber, in the reign of Henry VIII., for being interrupted in the enjoyment of their water-supply from "a common welle rounynge with fayre water lying and beynge in your high comone waye, a litell benethe Grayes Inne." This stream must have been considerable, and it was doubtless the "Fleet" itself, the "river of wells," of which there were so many in its course. And I would submit that this soubriquet strongly confirms the derivation of the name of the stream suggested by your correspondent, and which the document which follows also supports. A "bourn" full of "holes" is nothing more nor less than a small "river" of "wells," the natural inequalities in the course of the stream being enlarged for the convenience of obtaining the water or turning it to account:

"To the Kynge our Sov^reyne Lorde,

"Mooste humblye complaynynge shewith unto your excellent Highnes your true and feithfull subgiettes Richarde Hone, of the parisshe of Seynte Andrewes in Holbourne gent, Rowlande Atkynson of the same, brwere, Richarde Warde bruer, Thomas Dalderne of the same, bruere, w^t all other the bruers vitaillers and enhabitauntes of the same parisshe. That where tyme oute of mynde ther is and allweyis hathe been a commone welle rounynge w^t fayre water lying and beynge in your high comone waye a litell benethe Grayes Ynne, at whiche well your seide subgiettes and all other thenhabytauntes of the seide parisshe tyme oute of mynde w^t their horse and cartes hathe hadde their water at the same welle, as well for their brwynge as for all other ther necessaryes; and moreover when casueltye of fyer hathe been in the seide parishe ther mooste socour and helpe hathe all tymes beene by the water of the seide welle; and never none of your seide subgiettes in tymes paste was never denyed to carye and fettche the seide water, untill nowe of late that oone William Bobye duellyng at the signe of the iij cuppes in Holbourne, havynge a close by lease where the comyn course of the same watyr rounethe by and

the dyche where the water is is none of his grounde; whiche Bobye will not nowe suffer your seide subgiettes to have ther watyr at the seide welle as they allweyis have hadde, onles every brwer of the same parisshe wulde paye unto hym vj s' viij d' yearly for the same, ayenst all righte and goode concyence and to the utter undoinge of your seide subgiettes and all the parissheners. And where nowe of late your seide subgiettes hathe sende their servauntes to carye and brynge home water for their bruynge at all tymes necessarye, the seide Bobye in forcible maner dothe beate their servauntes and put them in jeoperdye of their lyves and will not suffre youre seide subgiettes to have any water, to ther undoinge, onles your Highnes of your charite bee goode and gracious lorde to them in this behalfe. In tender consideracion of the premisses it maye please your Highnes and your mooste honorable counsaile to commaunde the seide Bobye persounallye to appiere before your Highnes and your seide counsaile at a certeyne daye to hym lymyted and under a certeyne peyne ther to make aunswer to the premisses. And that the seid Bobye maye be commaunded to suffer your subgiettes peasibly to have ther water untill suche tyme the matier bee determyned before your grace and your seide counsaile. And your seide subgiettes and enhabitauntes shall dailye praye to God for the preservacion of your moste excellent Highnes longe to endure." J. B.

Holywell Street.

[1852, *Part II., p.* 295.]

The old well from which Holywell Street takes its name has lately been examined, and cleared of the rubbish with which it has long been filled. It is on the premises of a public-house in Holywell Street. The well is of great depth and the walls are in good condition. The springs have not been reached, but they are in action in the neighbourhood, as the old Roman baths and the well in Strand Lane are still supplied from them.

Hungerford Market.

[1832, *Part II., pp.* 113-114.]

. . . It appears probable that the market originated, as other public improvements have done, from an accidental fire, by which the town residence of the Hungerford family was destroyed. This occurrence is thus recorded by Pepys in his "Diary":

"1669, April 26. A great fire happened in Durham yard last night, burning the house of one Lady Hungerford, who was to come to town to it this night; and so the house is burned, new furnished, by carelessness of the girl sent to take off a candle from a bunch of candles, which she did by burning it off, and left the rest, as is supposed, on fire. The King and Court were here, it seems, and stopped the fire by blowing up of the next house."

Charles II., who had been called upon for great personal activity at the Great Fire only three years before, was at this period much alive to similar accidents.

The market was established by the authority of a charter granted in 1679, in which the premises were described as "Hungerford House, alias Hungerford Inn, situate in or near the Strand, in the parish of St. Martin's in the Fields," and permission was given to Sir Edward Hungerford, K.B., and his heirs to hold a market there on every Monday, Wednesday, and Saturday. Six years afterwards (1685) King James II. issued his Letters Patent, which, after reciting the above grant to Sir Edward Hungerford, states that Sir Stephen Fox and Sir Christopher Wren, knights, had become by purchase the proprietors in fee of the said market, and gave license to all persons to bring and expose to sale within the said market, on the days aforesaid, meal, flour, grain, and corn, and that Sir S. Fox and Sir C. Wren should receive the tolls and other profits.

The market-house was probably erected from the designs of Sir C. Wren; and, from the inscription given hereafter, it appears to have been completed in 1682. It consisted of a lofty and spacious hall with a large room above, but was latterly subdivided into several tenements, consisting of stables, carthouses, carpenters' shops, etc. On the west side of the surrounding area was an open colonnade, or piazza, in which were a few shops for provisions, which have formed until the present alterations the sole remaining semblance of a market. Seymour, who published in 1735, says: "This market at first was very likely to have taken well, especially for fruit and herbs, as lying so convenient for the gardeners to land their goods at the stairs, without the charge and trouble of porters to carry them farther by land, as now to Covent-garden-market; but, being baulk'd at first, it turns to little account, and that of Covent-garden hath got the start, which is much resorted unto, and well served with all fruits and herbs, good in their kind."*

In Seymour's time the large room in the market-house was used as the school for the charity children of St. Martin's parish. At the period of the publication of "London and its Environs Described," in six volumes octavo, 1761, the room had become a French Church; how long it continued in that occupation does not appear.

The founder of this market, Sir Edward Hungerford, was the representative of the illustrious family of Hungerford, of Farley, in Wiltshire. . . .

His bust stood until lately on the north front of the old market-house, with the following inscription:

"FORUM, utilitati publicæ perquam necessarium, Regis Caroli 2di. innuente Majestate, propriis sumptibus erexit perfecitque D. Edoardus Hungerford, Balnei Miles, anno M.DC.LXXXII."

* "Survey of the Cities of London and Westminster," vol. ii., p. 654.

The cross, or rather saltire, on his breast, which should have been represented within a shield, is the ancient badge of the Order of the Bath.

On the keystone of the gateway was carved the crest of Hungerford, a garb or wheatsheaf between two sickles, rising from a ducal coronet.

Sir Edward Hungerford was made a Knight of the Bath at the Coronation of King Charles II., April 23, 1661. His name has lately appeared more than once in the pages of the *Gentleman's Magazine*, from his being one of the chief patrons of archery in that reign. It is signed to the Finsbury ticket, by which that subject was first introduced, in the number for February, p. 113. He was Lieutenant-Colonel of the Regiment of Archers in 1661, and Colonel in 1682.*

Although Sir Edward Hungerford had three wives, and had children by all,† his ancient family seemed to expire with him, for by him the last remaining part of the once extensive property of the main line of the Hungerfords was dismembered and alienated.‡ He assigned his estates to trustees for the benefit of his creditors, by whom Farley Castle and manor were sold in 1686 to Henry Baynton, Esq., of Spye Park.§ He lived, however, to an advanced age, and at the time of his death, in 1711, he is said to have been one of the Poor Knights of Windsor.‖

During the greater part of his life he enjoyed the privilege of freedom from arrest by having a seat in the House of Commons. In the Restoration Parliament he sat for the borough of Chippenham, for which he was rechosen in 1661, 1678, 1679, and 1681; in 1685, 1688, and 1690 he was elected for New Shoreham; and in 1695, 1698, 1700, and (though not 1701) again in 1702 for Steyning.

* Wood's "Bowman's Glory." † See Hoare's "Hungerfordiana," p. 31.

‡ The wife of the celebrated John Evelyn had an uncle, Edward Hungerford, Esq., whom they visited in 1654 at Cadenham in Wiltshire, afterwards at a farm at Darnford Magna, and at a seat at Horninghold in Leicestershire. This was Edward Hungerford, of Cadenham, Esq., who married Susanna, daughter of Sir John Pretyman, and sister to Lady Browne, Mrs. Evelyn's mother. He died in 1667, and was succeeded by his son, Sir George Hungerford. These facts are mentioned, because it is remarked by the editor of Evelyn in a note that Sir Edward Hungerford, K.B., presented to the vicarage of Horninghold in 1676 (Nichols's "Leicestershire," vol. ii., p. 610), which seems to identify the Knight of the Bath with the individual Evelyn called his uncle. As the Sir Edward Hungerford, K.B., of 1676, could have been none other than the "spendthrift," of Farley, there must certainly have been some intercourse between the two branches of the family regarding the estate at Horninghold. They appear, however, from Hoare's "Hungerfordiana," to have been very distant cousins, their connecting ancestor having been so far back as Sir Edmund Hungerford, who died in 1484. There is in the "History of Leicestershire" no other information regarding the Hungerford estate at Horninghold than the single presentation to the living.

§ Britton's "Beauties of Wiltshire," vol. iii., p. 213.

‖ Hoare's "Hungerfordiana," p. 32.

Mrs. Crewe, a descendant of the Hungerfords, among other portraits of the family, had one of Sir Edward Hungerford, "the Spendthrift":*

> "Thriftless him selfe, but, lyke the goode manure,
> His rotten waste did fertilise the lande;
> And others' thriftye toile hathe wrought the cure,
> A goodlie Mercatt joines the busie Strand."

J. G. N.

New Hungerford Market.

[1832, *Part II.*, *pp.* 201-203.]

In our last number we gave a view and the history of the old market-house on the Hungerford estate. We now proceed to detail the circumstances which have given rise to its re-edification and enlargement.

Public markets have latterly flourished best in the city. During the last half-century several have disappeared from the western part of the Metropolis. Those of St. James's and Westminster have been wholly swept away; Carnaby Market is in effect abolished; and that of Hungerford had fallen into dilapidation and comparative disuse. From the quotation given in our last number from Seymour's "Survey," it appears that Hungerford Market was never very successful, that at Covent Garden being too powerful a rival; and this was the case, notwithstanding the advantages the former afforded for the gardeners to land their produce at a period when, from the paucity and inferiority of the roads in comparison with their present state, water-carriage must have been more necessary even than at present. It may now, however, be anticipated with confidence that this propinquity to water-carriage will make the situation particularly convenient for the sale of fish, and the removal of old London Bridge will allow the vessels to come up, which was before impracticable. Thus an effectual remedy will be provided against the monopoly of that article, which has been too long tolerated at Billingsgate.

The first public meeting preliminary to this object took place in the painted chamber at the House of Lords, at the suggestion of Sir Thomas Tyrwhitt, June 5, 1824, when Mr. Fowler, the architect to whom the works have since been committed, received his first instructions to survey the site of Hungerford Market.

The circumstance of the Hungerford estate, in its extent from the Strand to the river, being the freehold property of one individual, and nearly all let to tenants at will, greatly facilitated the purchase; and the apprehensions and objections which so generally and forcibly apply to public improvements, from a financial point of view, were thus in a great measure obviated. An Act of Parliament for carrying the

* Hoare's "Hungerfordiana," p. 119.

improvement into effect, and incorporating the company, received the Royal Assent on May 20, 1830, and the estate was purchased of the owner, Mr. Wise,* for the sum of £110,000. The leasehold interest of the Villiers Street wharf was purchased for £9,500, awarded by a jury at the Guildhall, Westminster; and Charles Court was purchased for about £9,000.

A ground-plan of the new market is included in our map of the improvements in the vicinity of Charing Cross, published in our Magazine for March, 1831. Several views of different parts of the building are given in the accompanying engraving (Plate I.). It is principally divided into three main portions—viz., an open court next Hungerford Street, another towards the river, and a great covered hall between the two.

The part next the river has been first completed, and the front is exhibited in the annexed view. The colonnade in the centre is the entrance to the fish-market; the houses at the wings are appropriated for taverns. The fish-market being on a lower level than the other buildings, is thereby rendered separate and distinct from the other parts. Arrangements were made for receiving the oyster-boats at the commencement of the season, on August 4 last; and vessels laden with that article have continued to come up, finding a ready sale for their cargoes; but the fish-market is not yet opened for general business.†

From the fish-market the ascent to the great hall is by a spacious flight of steps in the centre externally, and two staircases within, at the extremities of the portico, which is separated from the hall by a screen of arches.

The hall, exclusive of the porticoes, is 188 feet long by 123 feet wide, consisting of a nave and two aisles, besides ranges of shops against the side-walls, with galleries over. These galleries will be approached by four staircases at the extremities, and thus a ready communication will be maintained throughout.

The floor of the hall will be occupied by ranges of stands for casual business, with convenient avenues between them; and the shops will be let to more constant dealers. The galleries will be appropriated for the sale of such articles as require a neat display, and will be disposed somewhat in the manner of a bazaar, with a range of counters, etc., and a walk in front, from which the busy scene in the hall will be conveniently and advantageously viewed.

The roof of the nave or central compartment of the structure being raised above the other parts by a tier of open arches, will

* It passed into that gentleman's family soon after the grant in 1685 of the charter of James II., noticed on p. 163. The charter of Charles II. granted a market for all commodities whatsoever, excepting corn and grain; that of James removed the exception.

† It appears that about a century ago an attempt was made to establish a fish-market in Westminster, but it failed from the difficulty then experienced in getting up vessels to supply it, owing to the obstruction of old London Bridge.

insure an ample supply of light and air. The roofs of the aisles are likewise open in the centre, in order still further to secure that important object. Underneath the whole of the hall is a double range of arched cellars or vaults, having approaches in various directions, and which may be appropriated in any portions as required. Those at the south end, being on a level with the fish-market, open immediately upon that court and colonnades, and are proposed to be used as warehouses, with counting-houses attached.

The upper court corresponds nearly with the lower court or fish-market, but at the level of a story above it. The colonnades are here combined with shops and dwellings for resident shopkeepers, so that every different degree of accommodation will thus be provided, from the most casual to the most established class of dealers.

The market is supplied with water raised on the spot by means of a steam-engine, which distributes it to every part in an unlimited supply.

As the present Hungerford Street does not enter the area of the market in the centre, it is intended to be rebuilt in a central position, and to increase its width from 20 to 30 feet. The houses in this part will consist of shops on a moderate scale; the lower corners of the streets will be appropriated as public-houses for the accommodation of the upper division of the market. In the Strand there will be three new houses of a superior class, suitable to that situation.

In order to obtain the required access of carts to the fish-market, and to afford further scope to the waterside business, the adjoining wharf to the east is included in the plan, and thus a direct communication is made with Villiers Street. The water-stairs and causeway have been constructed in granite on a handsome scale, and form decidedly the best landing-place on the river-side. The line of the quay projects in one part more than 150 feet further into the river than the old line of embankment, so considerably did the former quay recede within the line of the adjacent wharfs, and so practicable was the advance from the turn which the river takes just at this point. The latter circumstance is also advantageous as bringing a considerable portion of the town, as it were, around it, and thus rendering the situation particularly central and convenient. Arrangements are in progress for making the quay available for steam-boats. There is a booking-office with a warehouse (a former erection) on the wharf, where goods are at present received for and from the several passage-boats which ply up and down the river. The steamboats from the lower part of the river being now enabled, by the removal of old London Bridge, to pass their former barrier, it is evident that a landing-place in the neighbourhood of Charing Cross will be infinitely more available to a large portion of the Metropolis than one in the neighbourhood of the Tower. Thus Hungerford Market will

probably soon become a place of great public resort, and, independently of its proper business, will derive much casual advantage from the continual transit of passengers.

The columns, stairs, pavement, and other parts of the structure are of granite. We subjoin the measurements of the different divisions of the market. The width of the upper and lower courts is that of their uncovered area; that of the great hall is the total width:

	Length.	Width.
Hungerford Street - -	163 feet.	
Upper court - -	140 „	- 69 feet.
Great hall - - -	181 „	- 123 „
Colonnade - - -	34 „	
Lower court - -	120 „	- 69 „
Quay - - -	95 „	- 218 „
Total length -	740 feet.	

The total width of the river front is 126 feet.

It appears that, as far as the foundations of the new buildings have hitherto been extended—to within about 150 feet of the Strand—the whole of the ground was formerly part of the bed of the river; and it is therefore probable that the roadway called the Strand, when originally formed, was, as its name imports, very little removed, in its whole extent, from the edge of the river.

Hyde Park.

[1801, *Part I.*, *p.* 401.]

The annexed view (Plate II.) of a boat-house on the north side of the Serpentine River in Hyde Park may, perhaps, be acceptable. This house, in the beginning of last century, perhaps much earlier, was called the "Cake House." Dr. Swift in his journal to Stella, November 15, 1712, mentioning the death of Duke Hamilton in a duel with Lord Mohun, says: "The duke was helped towards the Cake House by the Ring in Hyde Park (where the duel was fought), and died on the grass before he could reach the house." It is built of timber and plaster, tiled with flat tiles, and is certainly ancient. The view is taken from the coach-road going by the side of the river towards the magazine; and in the distant scenery is a part of Kensington Gardens. In the garden belonging to this house (the entrance to which appears in the drawing) is the building, benevolently erected by the Royal Humane Society which you have already described and engraved. B. L.

[1792, *Part II.*, *p.* 1161.]

The great improvements which, within the memory of man, have been made in the turnpike roads throughout this kingdom, would be

incredible, did not we actually perceive them; and when it is considered that Windsor, not long since, was a day's journey for a stage-coach, which stopped to dine on the road, one instance is as good as a thousand. I was led to this reflection, Mr. Urban, by observing the beautiful toll-gate, lately erected at Hyde Park Corner, which struck me so forcibly that I requested an ingenious young friend to make a drawing of it for your widely-circulated publication (see Plate I.) M. GREEN.

ISLINGTON.

[1792, *Part I., p.* 43.]

Having noticed a query relating to fairy rings having once been numerous in the meadow between Islington and Canonbury, and whether there were any at this time, and having never seen those extraordinary productions, whether of Nature or of animals, curiosity led me on a late fine day to visit the above spot in search of them; but I was disappointed. There are none there now. The meadow above mentioned is intersected by paths on every side, and trodden by man and beast. Was that the case thirty or forty years since? And is it to be supposed that the absence of the rings may be occasioned by the rough treatment the grass daily meets? Perhaps one versed in the subject might observe traces which escaped the notice of J. P. MALCOLM.

[1831, *Part I., pp.* 502-503.]

The other day, looking over that excellent work, Hone's "Every Day Book," vol. i., I was struck with what I conceive to be a mistake in his account of Peerless Pool. He quotes from Stow the notice of an accident which took place on January 19, 1633, on "the frozen ducking-pond neere to Clerkenwell," by which six lads unfortunately lost their lives; and this pond he conjectures to be Peerless Pool (see the "Every Day Book," vol. i., column 971). I am at a loss to conceive on what he can ground this supposition. Peerless Pool, as many of your readers are doubtless well aware, and as Mr. Hone himself informs us in a preceding column, is situated on the right-hand side of the City Road as you go towards the City (you get at it by the first turning before you come to the Lying-in Hospital), and is consequently too far remote from Clerkenwell ever to admit of its being described as the ducking-pond of that parish.

While I have pen in hand I may as well mention a curious fact relating to Peerless Pool before alluded to. This bath (which, in spite of all its recent competitors, still remains, to the honour of our forefathers, if its founder of the date of 1743 can lay claim to that title, by far the finest and largest in London) is said by Mr. Hone to have been "one of the ancient springs that supplied the Metropolis

with water when our ancestors drew that essential element from public conduits. I have no doubt of it. I have long been a bather there, and I have frequently felt at the deepest end the slightly projecting top of an ancient wooden pipe running in the direction of the Lying-in Hospital corner. I have endeavoured to trace the course of this along the bottom fromwards the Lying-in Hospital, but it is soon lost in the gravel, owing to the bath being made shallower in that direction for the convenience of persons learning to swim. The length along which I have traced it is, I should think, about 40 feet —nearly one-fourth of the whole length of the bath. Its projection above the bottom is, however, very slight. From whence can this pipe lead? I was at one time inclined to think that it might be one of the pipes of the great Canonbury Conduit mentioned in Mr. Nelson's entertaining "History of Islington"; but I have, since reading Mr. Hone, adopted the opinion that it conducted no further from the City than the ancient "perilous pond" itself. This spot, so noted for its springs, could very well supply two or three conduits, and I am convinced that, if the shallower end of the bath (where it is only about 3 feet 10 inches deep—just about a foot shallower than the deeper end where I have traced the pipe) were excavated, as it might be without much expense, a well would certainly be found. This shallower end, it should be noticed, is the furthest from the Lying-in Hospital, and consequently from the City, and is perhaps still more fertile in springs than the other. Mr. Hone, who mentions the fact of the existence of the conduit, gives no hint of the pipes still remaining.

AMATOR ANTIQUITATIS.

[1784, *Part II.*, *pp.* 803-805.]

The Boarded River, as it used generally to be called, about halfway between Highbury, in the parish of Islington, and Hornsey Wood House, in the parish of Hornsey, was about 178 yards long. It was carried over an ancient bridle-way; and as I used frequently to pass under it in the summer-time, I observed it to be almost continually dropping. This, being literally such a constant drain upon the Company, first, I suppose, suggested the idea of destroying it. Accordingly, about midsummer, 1776, preparations were made for that purpose. The earth was raised, by the addition of a great bed of clay, to a proper level, and a channel was made for the river nearly along the old track. Great pains were taken to strengthen the bank and make it water-tight, as far as possible, by sowing grass down its sides, and covering the top on one side with gravel, so that a fine terrace is carried along the brink of the river. But for a long time the water continued oozing through, and perhaps does so still. Just by the road, under the trough, was a small house for one of the Company's servants, which, so far as my memory serves, exactly

resembled that which is exhibited in your first plate; and when the trough was destroyed that house was also pulled down, and another erected upon the river for the residence of the same person, about a quarter of a mile farther north. This trough also passed over a small but ancient watercourse which runs under the road beneath a brick arch of considerable length, which is not straight, but has a bend in it. The arch is about $3\frac{1}{2}$ feet wide, and high enough for a man to stand in. It is very neatly built, but probably not so much so as that you have represented, nor has it any inscriptions of any kind, and I suppose is not near so high; but, on account of the water that was running under it, I could not form a judgment thereof. This stream consists here principally, I believe, of water that runs down from Highgate Hill; but after it has passed under the river is much increased by receiving the waste water from thence, and runs at times a considerable stream through the parish of Stoke Newington, cross the great Hertford Road at the northern extremity of the village, and thence to Hackney, where, having acquired the name of Hackney Brook, it crosses two streets, and at length falls into the River Lea, in Hackney Marsh, near Oldford, a hamlet belonging to the parish of Stratford-le-Bow.

The bridle-way I first mentioned being a public horse-road (though scarcely passable in winter), leading from the principal Green Lane, the ancient Ermen Street, where it separates the parishes of Islington and Hornsey, the company did not presume to stop it up, but built a bridge cross the river, nearly over the aforesaid arch; and at the west end of this bridge is the boundary of Hornsey parish. And here I am led to take notice of a blunder which pervades all the books upon the subject that I ever saw, and that is as to the situation of the manor of Brown's Wood. It is the corps of a prebend of the Church of St. Paul, the prebendary of which has the sixteenth stall on the right side of the choir, and is generally described as part and parcel of the parish of Wilsden, in this county; whereas it is co-extensive with the east side of the parish of Hornsey (at least, in this southern part of it), of which it forms a very considerable part —I apprehend more than half. This abundantly appears from a number of stones that I have frequently seen standing close to the Hornsey parish mark, with $\frac{M}{BW}$ upon them. The place where the manor court is held is Hornsey Wood House—a tea-house—formerly very much frequented. But to return to the New River. From this bridge a road leads north-westward to Stroud Green, whereon stands an old farmhouse, but dignified with the name of Stapleton Hall, as having been the property and residence of the family of Sir Thomas Stapleton, of Grey's Court, in the county of Oxford, Bart., and thence to Hornsey. From this Green are outlets eastward to Hornsey Wood House, and thence to the principal Green Lane, and

westward to Duval's (vulgarly called Devil's) Lane, in which is Duval's or Devil's House, said to have been so called as having been the residence of one Duval, a famous highwayman in days of yore, and thence to Holloway and Highgate. From the bridge before mentioned, south-westward, there is no public way, a gate having been erected just by that spot by James Colebrooke, of Arnolds at Southgate, Esq. (father of Sir James and Sir George Colebrooke, Barts.), when he was lord of the neighbouring manor of Highbury, which produced a suit at law, attended with some curious circumstances. There was one Jennings, a Quaker, who was originally, by profession, an ass driver, afterwards became proprietor of some asses in fee-simple, then a farmer at Crouch End, a little hamlet in the parish of Hornsey, and at length lessee of the manor of Brown's Wood. This man became acquainted with Richard Holland, a leather-seller in Newgate Street, London, who had a villa at Hornsey, and was at great pains to obtain the suppression of some tolls demanded in Smithfield Market (see Noorthouck's "History of London"). These two worthy gentlemen determined to oblige Mr. Colebrooke to open the road. Accordingly, one day they sent several teams down the road. When they came to the Boarded River, not finding anybody to open the gate, they, without further ceremony, cut it down, drove across the field to the next gate, and did the same there. They then passed by a farmhouse* which belongs to the Crown, and thence by the side of what is now Mr. Dawes's park (who bought the manor of Highbury of Sir George Colebrooke, and about the year 1781 built a house on the spot which used to be called Jack Straw's Castle, from whence there is a delightful prospect of the neighbouring country) to Highbury Barn. Here they found a third gate, upon which they dispatched a messenger to Mr. John Wallbank, a very reputable farmer, who was Mr. Colebrooke's tenant, requesting him to open the gate, which he refusing to do, they pulled it up with their horses, and drove it in triumph down the road to Canonbury Lane, and thence to Islington, where they proclaimed aloud that they had come along this old road, which was a thoroughfare, etc. Upon this Wallbank commenced a suit; and in order effectually to stop the passage, by Mr. Colebrooke's desire took off the crown of the arch at the Boarded River, and laid it open, railing the opening to prevent mischief. At length the suit was brought to an issue, and the plaintiff examined one Richard Glascock,† who had long dwelt at the Boarded River House, as a servant to the Company (and who may

* Commonly called Cream Hall. On the hill near this house is a remarkably distinct echo.

† A droll character, the terror of all the little boys who attempted to fish in the Boarded River. We well remember him by the name of old Dick Glascock, and perfectly recollect most of the circumstances related by our friendly correspondent.

be ranked with your correspondent's Abraham Cressey), and swore that there had always been a bar there. The defendant did not appear, and was nonsuited. In consequence of which this has ever since continued a *via clausa*. Mr. Colebrooke died before the trial came on.

The present governor of this Company is Peter Holford, Esq., Master in Chancery, who succeeded his father, Robert Holford, Esq., in both those offices. James Colebrooke, Esq., was deputy-governor, and William Berners, Esq. (who died about fourteen months ago), was treasurer. Who are the present possessors of those offices I know not.

I am happy to have it in my power to ease the mind of your respectable correspondent, as well as of the gentleman from whom he quotes, respecting Lady Myddelton. The mother of the last Sir Hugh Myddelton, Bart. (of whom see a note in your Magazine, vol. lii., p. 74, col. 2), did actually receive a pension of £20 per annum from the Goldsmiths' Company, which, after her death, was, at the solicitation of Mr. Harvey, of Chigwell, in Essex, continued to her son, Sir Hugh, but was not his whole support, he being possessed of other property. He afforded a melancholy proof of a fact the truth of which we have too frequent evidence of—namely, that a man may convey his blood, but not his brains, to his posterity. All his employment and all his amusement consisted in drinking ale in any company he could pick up. Mr. Harvey took care of him, and put him to board in the house of a sober farmer at or near Chigwell, on whom he could depend; and there he lived and died, a striking and unhappy contrast to his great ancestor. He was the last heir male of this branch of the family, and with him the title expired. It is necessary to observe, in justice to the Goldsmiths' Company, and to their clerk, first, that the Company receive no benefit from the bequest of Sir Hugh Myddelton, being merely the channel through which it is conveyed to his pensioners, and that the annuity they paid to Lady Myddelton and her son was merely *ex gratiâ*, and out of their own purse (whether the New River Company did anything in imitation of their example herein, I am not informed); and, secondly, that if "D. H." applied to Mr. Reynolds, the present clerk of the Company, it is not to be wondered at that he could give no information upon the subject, as Sir Hugh Myddleton was dead, and, consequently, the pension ceased before Mr. Reynolds was in possession of that office.

The late William Clarke, Esq., of Bush Hill, was a Turkey merchant. He was the son, I believe, of Sir William Clarke, Knt., an eminent Turkey merchant of the last age. Mr. Clarke married a Miss Hamilton, sister to the lady of the late Sir Anthony Thomas Abdy, Bart., who died before him, leaving issue two daughters, one married to —— Forbes, Esq., the other unmarried. The house and

gardens were sold by auction in July last, and bought by John Blackburn, Esq., merchant, in Scots Yard, Bush Lane, London, for £2,700. E.

[1819, *Part II.*, *p.* 105.]

The tunnel formed for the Regent's Canal under the hill at Pentonville, in the parish of Islington, having excited a considerable degree of public curiosity, I request you to insert in your useful Miscellany a view of its mouth, surmounted with a prospect of the celebrated tea-house, called White Conduit House, with the shattered remains of the old conduit, to which it owes its name (seen in the centre of the view). The distant objects on the left are Islington Church and Workhouse (see Plate I.).

A sketch of the conduit in its perfect state, with a short account, is given in your vol. lxxi., p. 1161; and another view of it is to be found in Mr. Nelson's "History of Islington," in which well-compiled publication is a good account of White Conduit Tea-house. This house and gardens were celebrated half a century ago as a place of great resort, not only for the lower orders of the community (as at the present period), but for decent tradesmen and their families on a Sunday afternoon, to drink tea, etc.

Some years ago this house and premises were kept by Mr. Christopher Bartholomew, who was reduced from a state of affluence and respectability to wretchedness and want by gambling in the State lotteries. . . .

The Regent's Canal is to connect the Grand Junction Canal with the Thames. This important work had been for some time suspended, but on August 12, 1817 (the Prince Regent's birthday), the proceedings were recommenced, in consequence of a resolution of the Commissioners for the issue of Exchequer Bills to advance the Canal Company, on loan, £200,000, in addition to £100,000 raised by the proprietors amongst themselves.

After passing through the Regent's Park, and there forming supplies for the ornamental lakes of water in the Park, it runs nearly in a straight direction across the Hampstead and Kentish Town Roads to the tunnel, as shown in the view. From the eastern end of the tunnel the line passes along pasturage fields to the inn called the Rosemary Branch, a little to the westward of which a branch will be taken off and carried across the City Road (over which will be erected a handsome bridge); and the canal then proceeds across the Kingsland and Agastone Roads to the Cambridge Heath roads; and then to Mile End Road across the Commercial Road; and finally terminates in the north bank of the Thames at Limehouse, being altogether a distance of 8¾ miles.

The estimated revenue of the canal when completed is £60,000 per annum, and the expense of maintenance and management

(exclusive of prime cost) is estimated at £10,000 per annum, leaving the annual sum of £50,000 for interest and dividends. The whole line is now so nearly complete that it is expected to be opened in a few months. T. B.

[1760, *p.* 242.]

"And to White Conduit House
We will go, will go, will go."
GRUB STREET REGISTER.

Wished Sunday's come—mirth brightens every face,
And paints the rose upon the housemaid's cheek,
Harriet or Moll, more ruddy. Now the heart
Of prentice, resident in ample street,
Or alley kennel-washed, Cheapside, Cornhill,
Or Cranborne, thee for calcuments renown'd,
With joy distends. His meal meridian o'er,
With switch in hand, he to White Conduit House
Hies merry-hearted. Human beings here
In couples multitudinous assemble,
Forming the drollest group that ever trod
Fair Islingtonian plains. Male after male,
Dog after dog succeeding—husbands—wives—
Fathers and mothers—brothers—sisters—friends—
And pretty little boys and girls. Around,
Across, along, the garden's shrubby maze
They walk, they sit, they stand. What crowds press on,
Eager to mount the stairs, eager to catch
First vacant bench or chair in long-room placed.
Here prig with prig holds conference polite,
And indiscriminate the gaudy beau
And sloven mix. Here he, who all the week
Took bearded mortals by the nose, or sat
Weaving dead hairs, and whistling wretched strain,
And eke the sturdy youth, whose trade it is
Stout oxen to contend, with gold-bound hat
And silken stocking strut. The red-armed belle
Here shows her tasty gown, proud to be thought
The butterfly of fashion; and forsooth
Her haughty mistress deigns for once to tread
The same unhallowed floor. 'Tis hurry all
And ratling cups and saucers. Waiter here,
And waiter there, and waiter here and there,
At once is called—Joe—Joe—Joe—Joe—Joe—
Joe on the right—and Joe upon the left,
For every vocal pipe re-echoes Joe.
Alas, poor Joe! Like Francis in the play,
He stands confounded, anxious how to please

The many-headed throng. But should I paint
The language, humours, custom of the place,
Together with all curtsies, lowly bows,
And compliments extern, 'twould swell my page
Beyond its limits due. Suffice it, then,
For my prophetic muse to say: "So long
As fashion rides upon the wing of time,
While tea and cream and butter'd rolls can please;
While rival beaux and jealous belles exist,
So long, White Conduit House, shall be thy fame."

W. W.

[1754, *p.* 85.]

An Account of the Rebuilding the Church of St. Mary, Islington, with an Exact North-West View of the Same (see the Plate).

The Church of St. Mary, Islington, being a very ancient fabric, and in a very ruinous condition, the inhabitants applied to Parliament by the members of their county for an Act to enable them to rebuild the said church, and that the same might be effected in a manner that might be least burdensome to the inhabitants of the said parish. An Act was passed accordingly, laying one shilling in the pound on landlord and tenant conjointly, two-thirds whereof to be paid by the former, and enabling them likewise to raise a sum of £7,000 by granting annuities on lives, at a rate not exceeding 8 per cent. The exterior part of the edifice is now completed, and is extremely neat, and the steeple in particular has an air of elegance and novelty which makes it universally admired. The inside is to be decorated in proportion to the beauty of the elevation, and it is not doubted but that it will give general satisfaction. The ingenious Mr. Doubikin is the surveyor and architect, and Mr. Stimpson the builder.

[1751, *p.* 368.]

In the public newspapers I lately observed an inscription said to be found in Islington Church, which is now pulling down in order to be rebuilt, but copied, in fact, from Strype's edition of Stow as it is in the appendix (p. 134), which is very faulty, as is that printed in Weever's "Funeral Monuments" (p. 538). I have therefore sent you an exact transcript with the abbreviations and spelling, as it was taken from the place itself June 28 last:

"Ī pye the Cry̅sten m̅an that hast g̅oe to see this: to py̅e for the Soulls of them̅ that here buryed is ꝛ And remember that in Cryst we be bretherne: the wich hath com̅aundid eu'ry m̅an to py̅ for other ꝛ This sayth *Robert Midleton* & *Johan* his Wyf. Here wrappid in clay. Abiding the mercy ꝛ Of Almyghty god till domesdaye. W^ch^ was s̅utyme s'unt to s' george hasting knyght ꝛ Erle of huntingdunt passid this tnsc̅itory lyf. in the yere of our Lord god m̅ ccccc ..... ꝛ And the ..... day of the moneth of ..... On whose Soull Almyghtygod have m'cy amen ꝛ"

This inscription was in Gothic letters, on a plate of brass in the middle aisle, on the floor near the entrance into the chancel. It contains six lines. The end of each is marked thus "|"; and it appears to have been laid down in the lifetime of Robert Midleton, because neither the year, day, nor month are set down, but spaces left for that purpose. I observe that the inhabitants of Islington want to make their church older than I presume it is, and quote this inscription as it is in Strype, 1401, in support of that notion, when it is plain 1500, and is all that this says; and Sir G. Hastings was not created Earl of Huntingdon till December 8, 1529, so that this inscription must be wrote after that time. The oldest date that appears anywhere about the church is at the south-east corner of the steeple, and was not visible till the west gallery was lately pulled down—it is 1483—but as these figures are of a modern shape, it looks as if it was done in the last century. The old way of making these characters was in Arabic, and not as they are now generally made. J. B.

P.S.—By comparing, you may see how carelessly and injudiciously this was taken by Mr. Weever, and worse done by Mr. Strype in 1720, and how errors and mistakes are propagated.

[1791, *Part I., p.* 17.]

I send you a drawing of the curious old house at Islington, formerly the residence of Sir Walter Raleigh, which is now, and for many years past has been, known by the name of the Pyed Bull Inn (see Plate II.).

In every part of the house are to be found traces of the magnificence of the once noble mansion, particularly several coats of arms, of which one in the principal room is: Azure, an escutcheon between four mascles or, impaled with argent, within a border azure three lions passant azure, the whole stained beautifully on glass. On the top of the shield is a tobacco-plant between two sea-horses; on each side of the shield are two mermaids; at the bottom are two parrots, one green and the other gray, the whole enclosed within an oval border.

In the kitchen is a coat of arms within a mantle, with the dexter side of the shield plain, and the other as above: Argent, within a border azure three lions passant azure. Crest: On a helmet a demi-lion rampant. Several remains of coats of arms and mantles are so defaced as not to be described.

In the principal room till very lately were the arms of Sir Francis Drake, the circumnavigator. The ceiling of the same room is superbly ornamented. There are the five senses represented by figures, with Latin mottoes—viz., in the middle Tactus, on one side Auditus, on others Olfactus, Gustus, and Visus. P.

[1791, *Part I., pp.* 216-217.]

Let me recommend "A Walk in and about Islington." Despise it not, because the plodding cit there seeks to inhale a little fresh air, or his holiday prentice and sweetheart regale with tea and hot rolls at White Conduit House. Give me leave to point out to Mr. P—— King John's Court, at the farther end of the Lower Street, now let in tenements to poor people, but which bears evident marks of having been a stately mansion, if not a royal palace. There are several armorial bearings in the apartments on the ground-floor, in particular one: Gules, a chevron or, three escallop shells azure, between three griffin heads, erased of the third, upon a chief azure, a cross crosslet or. What have these arms to do with King John? Yet so runs the tradition.

A house in Cross Street is called Queen Elizabeth's Palace, the front of which has undergone many alterations; but an ancient lodge still exists at the end of the garden towards Canonbury Fields called the porter's lodge, though I have my doubts of this belonging ever to Her Majesty as the other to King John, the arms on the lodge being a chevron three crosses patée, between three herons (I believe) a hand gules.* This certainly denotes only baronetage, nothing royal.

Another house in the Lower Street is denominated Oliver Cromwell's. The priory at Highbury is recorded to have been destroyed by Jack Straw. A public-house there was formerly called Jack Straw's Castle, in commemoration of that rebel, I suppose. Part of old Canonbury House and park wall still remain. A house in the beginning of the town, near the new turnpike, formerly Mrs. Denne's, afterwards Mrs. Charron's boarding-school, is supposed to have been built by some great person.

I should also be glad to know what foundation there is for the traditionary tale of Lady Owen (who endowed the almshouses which bear her name, and lies in the church) rising to her fortune and rank by a random shot from an arrow of Sir Thomas Owen, which she received, not in her heart, but a less noble situation, as she was going milking. This wound Cupid revenged with one of his arrows, that made a still deeper impression on Sir Thomas. I have heard that there were three arrows on the top of the schoolhouse founded by her in remembrance of the event, but they were gone before my time.† If Mr. P—— or any other of your correspondents can give an answer to these queries, it will gratify the curiosity of (and perhaps entertain) more of your readers than EUSEBIA.

P.S.—I have heard that Sir Walter Raleigh's portrait hung up at the Pyed Bull. Whether that is a proof of much weight for ascertaining the house to be his residence, I know not. As parochial

* The arms of the Fowlers, Baronets.

† These we well remember.

dinners are often held there, to those who find a gratification in smoking, it might heighten the flavour of their tobacco to know they enjoyed their favourite weed in the very house of the first who brought it over to England.

[1791, *Part I.*, *p.* 401.]

I am surprised that your correspondent Eusebia (p. 217), in writing about the old house in Lower Street, Islington, to which she gives the name of King John's Court (a name common, though I know not why, to almost all the antiquated remains of palaces, abbeys, and nunneries about London), should not have mentioned the name which I have always heard ascribed to that building, though I freely own I have none but legendary and traditional ground for it. I have heard it called Hunsdon House, and supposed to be the property and residence of Henry Carey, first cousin to Queen Elizabeth, and by her created Lord Hunsdon. I remember to have seen over the door a great HD, which for several years has been, and, for aught I know, still may be, covered by a board, whereon is an inscription. The arms of that noble lord were: Argent, on a bend sable three roses of the field. If your correspondent can find that coat in the house, it will do much toward confirming my tradition. What family the arms she has mentioned, of which she has certainly given an imperfect and erroneous account, belong to I know not.

As to Jack Straw's Castle at Highbury, I know nothing of any public-house so denominated; but I remember a certain spot, on which Mr. Dawes afterwards built his house or laid out part of his garden, which had the appearance of being a factitious mount surrounded by a deep trench, and *that* I always understood to be Jack Straw's Castle.

Several particulars in your correspondent's letter seem plainly to show that she has never seen your intelligent "Printer's History of Canonbury," which is very extraordinary, as she seems so zealous for the honour of Islington. It would indeed have given her no knowledge as to the "situation in which Mrs. Owen received Judge Owen's arrow," which the lady seems very desirous to be informed about; but it would have been of use to correct several little errata in her letter, and to show her the improbability of this history.

E.

[1823, *Part II.*, *p.* 113.]

I send you a view of some houses in the parish of Islington, near the turnpike (see the frontispiece to our present volume). One of them is curious, as being the representation of the Three Hats public-house, which has been repaired since this view was taken.

In Bickerstaffe's comedy of "The Hypocrite," Mawworm says:

"'Till I went after him [Dr. Cantwell] I was little better than the

devil; my conscience was tanned with sin, like a piece of neat's leather, and had no more feeling than the sole of my shoe; always a-roving after fantastical delights: I used to go, every Sunday evening, to the Three Hats at Islington! it's a public-house! mayhap your ladyship may know it: I was a great lover of skittles too, but now I can't bear them."

I believe Mr. Nelson in his "History of Islington" does not mention this house. N. R. S.

[1794, *Part I., p.* 513.]

I send you (Plate III.) a sketch of a house still remaining in the Lower Street of that village, which carries with it indubitable marks of antiquity. The rude ornaments by the side of it on the plate are from various parts of the building. T. P.

[1768, *pp.* 65-66.]

In looking some time ago into the town's chest of Bradfield, in Yorkshire, where the records and other evidences belonging to the town and church are kept, I met with an ancient pleading, form, or wager-at-law, in a dispute betwixt the parishioners of Islington and one William Dickinson, bailiff to the then Earl of Shrewsbury, Gilbert Talbot, written in the hand of the time, without date; but other papers relating thereto fix it in or about the year 1615. As I look upon it to be a curiosity, I here send it you at length, though many of the words are abbreviated in the original:

> "At the Court Leet, holden before the Fidlers of Islington upon the feast of Jervas Somersall, Gent., in the Chamber of Armes, and Scutchions, couched under the Signe of the Angel; there it was enacted as followeth, celebrated with Dancing:
>
> "That William Dickenson, in consideration of 4d. paid to him by William Revell, and of respitting his examination in the Chancery this Trinitie tearme, did assume and promisse, in case all matters in question betwixt him and the parishioners of Bradfield were not ended, or accorded in the interim, that he would appeare in Chancery next Michaelmas tearme, within eight days of All Saints, and there heare the judgment of the Doctors of the Court, and be examined accordingly, or in default thereof would forfeit to the said William Revell for the use of the said parishioners xxx lb. (*i.e.*, thirty pounds).
>
> "Thomas Hanson.
> "Jervas Hanson."*

As Islington is so near London, perhaps some of your learned correspondents in the Metropolis may inform me about this odd kind

* Two attorneys, at that time living in the neighbourhood. Both their names are wrote in small court hand.

of court, and who Gervas Somersall was. By inserting it in your useful Miscellany you will much oblige your constant reader,

JOHN WILSON.

KENSINGTON.

[1839, *Part I., pp.* 146-148.]

Mr. Faulkner, in his "History of Kensington," published in 1820, has described all the monuments and epitaphs which he found in the church. Since the publication of that work, however, many others have been erected, and it may not be useless to garner in your pages an account of such amongst them as appertain to notable individuals, or are likely to excite any degree of general interest.

The most prominent addition is a marble tablet affixed to a pillar on the north side of the east end of the centre aisle (or nave), surmounted by a beautifully-executed bust from the studio of Chantrey. The tablet bears this inscription:

"In memory of Thomas Rennell, B.D., late Vicar of this parish, the respect and affection of the inhabitants of Kensington have erected this bust. The son of Thomas Rennell, D.D., Dean of Winchester, and Sarah, daughter of Sir W. Blackstone, his talents, acquirements, and virtues were not unworthy such progenitors. He was born in 1786, educated at Eton and King's College, Cambridge, ordained in 1810, collated to this vicarage in 1816. He deceased June 30th, 1824."

A subscription having been set on foot amongst the parishioners for the purpose of raising some testimony of respect for Mr. Rennell, Chantrey was applied to for assistance as a personal friend of the Vicar, and he ultimately undertook the task of working a bust, and consented to receive for his labours whatever might happen to be subscribed. The bust, although chiefly from memory, is deemed an excellent likeness.

Against the second pillar from the west, on the south side of the church, is a small plain tablet, inscribed:

"To the memory of James Mill, Esq., author of 'History of British India,' 'Analysis of the Human Mind,' and other works. Born 8th April, 1773, died 23rd June, 1836, and buried near this place."

Mr. Mill resided in a house in Vicarage Row, Kensington, at present occupied by Sir David Wilkie.

Against the west wall, on the same side of the church, there is a tablet to Francis Colman, the inscription on which is recorded by Faulkner. Over this an urn with drapery, and two shields at the foot of it have been added. Upon the urn is the following:

"To the memory of George Colman, son of Francis Colman, patentee of the Royal Theatre, Haymarket, Translator of 'Terence,' Author of the 'Jealous Wife,' and of various other works of literary eminence. Died 14th of August, 1794, aged 62."

The southernmost shield is thus inscribed:

"To the memory of George Colman the Younger, who succeeded his father as patentee of the Haymarket Theatre. He was pre-eminent as a dramatist, admired as a poet, and beloved as a man. Born October 1st, 1762, died October 26th, 1836."

At the time of his death Mr. Colman resided in Brompton Square. It is somewhat singular that more accomplished verses were not provided for the poet's monument.

The second shield is blank.

The most recently-erected tablet in the church is a memorial of the kind-heartedness of our present amiable and accomplished Sovereign. It is affixed to the reveal of a window at the east end of the south aisle, and presents these lines:

"Sacred to the memory of Mr. William Mason, late coachman to her Majesty Queen Victoria, who died April 12th, 1838, aged 65, having served 48 years in the royal establishment. This tablet is erected by her Majesty's command, as a token of regard for the memory of an old and faithful servant."

In the churchyard lies John Charles Canning, son of the Right Hon. George Canning. He died on March 31, 1820.

The church has been recently repaired and decorated under the direction of the Messrs. Godwin, architects. . . .

In concluding this brief memorandum in connection with the parish of St. Mary Abbat's, Kensington, I would remark that the parish authorities uniformly spell "Abbat's" in their printed notices, etc., at this time with two *t's*, thus, "Abbotts," of the meaning of which they are probably generally ignorant. This church, dedicated to St. Mary, was given, with sundry appurtenances, by Godfrey de Vere in the year 1111 to the monastery of Abingdon, in Berks, the Abbat of that establishment having restored him to health in the character of his physician, and from this circumstance it was afterwards called St. Mary Abbat's (in other words, St. Mary's belonging to the Abbot of Abingdon). NOTA.

[1857, *Part II., p.* 89.]

The old Court suburb of Kensington has had a loss in the last few days which will be regretted by some of our club gossips. The King's Arms has been totally destroyed by fire. It was the last place in or about London where the old coffee-house style of society was still preserved, and where members of the Legislature and a high class of gentry were to be met with in rooms open to the town. It was extremely old-fashioned in its furniture, and the upper rooms, with their wainscotting and faded finery, took one back to the days of Queen Anne. It gained its vogue from its having been actively patronized for many years by the family at Holland House, and Moore, in his "Diary," alludes to it. In summertime it was a favourite haunt of gentlemen of the most opposite tastes, and occasionally members of Brookes's, the Carlton, and other clubs were to be seen there engaged in animated talk with the Lord knows who. Several very interesting characters were amongst the frequenters of that quaint old hostelry. Amongst them was "Vesey, junior" (Lord Eldon's law reporter), who preserved his forensic name to his

eightieth year. Flaxman, the sculptor, was fond of retiring thither, and always dined in one of the small rooms overlooking the gardens; and it was there also that "the Doctor" (William Maginn) was to be found in his best conversational mood. It was a pleasant summer lounge, where old friends drank old wine, and thought and talked of "the days that are no more."

[1821, *Part I.*, *p.* 496.]

The singular fabric represented in the annexed engraving (Plate II., No. 1)* was built in the reign of Queen Anne for the purpose of supplying the Palace of Kensington with water; but the situation being found too low, it is not now used. Upon surveying it in the summer of 1820, the dimensions were found to be as follows:

	ft.	in.
Height of the middle tower to the stone fillet	26	3
Above the stone fillet to the top	3	8
Height of the middle tower	29	11
Height of the outside turrets above the middle tower ...	10	7
Height of the outside turrets	40	6

An accurate description of this building has already appeared in our Magazine (vol. lxxxv., i., p. 423) from the classical pen of the late Mr. John Carter, whose exertions to preserve the spirit of our national architecture deserve, and have received, the highest commendations.

Kingsgate Street.

[1793, *Part I.*, *p.* 123.]

Some days ago, passing through Kingsgate Street, which leads from Little Turnstile, Holborn, into Lincoln's-Inn-Fields, I observed a hatchment over a door in that street with this motto: *Habeo, non habeor*. By reason of its singularity, I inquired in the neighbourhood concerning the deceased gentleman, and received this account: that he was a clergyman of the name of Booth, who, from low circumstances, came to the possession of a very large fortune by the death of a friend. . . . An Old Correspondent.

Lambeth.

[1831, *Part I.*, *pp.* 297-298.]

The distinction between a church and chapel-of-ease is purely ecclesiastical. In point of architecture and arrangement both descriptions of edifice have every part and member in common. We see a chapel with the plan and detail of a cathedral, and a parish

* It embellished Faulkner's "History of Kensington."

church little raised in point of appearance above the tithe barn. But our modern architects think and act otherwise. They make a broad distinction between the design of a church and that intended for a chapel. If they have occasion to erect an edifice of the latter denomination, they take the nearest meeting-house as their model, and, finding it necessary that some provision should be made for a bell, they set a cage or turret upon one of the gables, copied either from the watch-box, when such things existed, or the first public stables. Lambeth Chapel, which forms the first subject of the engraving (Plate I.), is a building of this class, although it differs from some others in being erected in what the architect would, I suppose, designate the Gothic style. The body of the structure consists of an oblong square, without aisles or chancel, and covered with a slated roof, and the whole might pass for a veritable meeting-house, were it not for a pyramidal composition perched on the western gable, and intended, of course, for a steeple. Viewing the structure in detail, we shall observe on the onset that it is not an imitation of any style which prevailed in the ancient history of Pointed architecture, but is a production entirely of the Wyatt school, a complete specimen of Carpenter's Gothic. The western front is made by buttresses into three divisions, the angles being crowned with slender and ill-formed pinnacles. In the centre is a porch with an obtuse arch and a low gable, the inclined cornice being ornamented with some puerile arch-formed ornaments, copied perhaps from some of the pasteboard watch-cases which are sold at the fancy stationers. Above is a window of three lights, with perpendicular mullions in the head of the arch, a tolerably fair copy of a genuine window of the fifteenth century, and in the side divisions are lofty niches with ogee canopies of a perfect modern design. The entire front rises to a pediment, the cornice ornamented in the same style as the porch. Above the front is a turret of entirely modern design rising from the ridge of the pointed roof. It consists, first, of a low square basement, then of an octangular plinth with dials. To this succeeds a lantern of the same form, consisting of eight arches divided by buttresses, ending in pinnacles, and the whole is closed with a spire enriched with a few "fancy" mouldings, and crowned with a cross. Yet, although it is made into so many parts, the entire steeple possesses neither elevation nor magnitude.

The flanks of the building are uniform; they are each made into six divisions by buttresses terminated by pinnacles. In every division except the first is a window divided into two lights by a mullion, with a quatrefoil in the head of the arch, of a modern and unsanctioned design, differing from the window in the west front, and very inferior to it. The arch is most awkwardly constructed; it is slightly curved at the haunches, but the remainder is formed of two straight lines ending in an obtuse angle. The first window from the

west is lancet-formed, and below it is an entrance, which with admirable propriety is lintelled instead of being arched.

The east end "is a comely wall of brick"; it has a large window in the centre with mullions and tracery, the latter crossed in the Chinese style.

The interior is equal in all its parts to the outside. It is made into a nave and aisles by five clusters of columns—an arrangement perfectly unnecessary, and as it is not indicated by the external construction, at variance with utility as well as precedent. The architect's idea of a column is evidently taken from a scaffold-pole; four such poles united in a cruciform plan, with rings round the tops to prevent their splitting, gives the design of each cluster—a genuine carpenter's composition; and with admirable consistency the four, though they have different capitals, have a common base. From these piers a slender arch moulding divides the ceiling into three divisions in breadth, and it is again made into six in length; the mouldings springing from the columns are intended for an imitation of a groined stone roof. It is, however, merely a flimsy modern composition in plaster, neither resembling in substance nor design the groined roofs of antiquity. The three aisles are of equal altitude, consequently the centre, which is broader than the lateral divisions, forms an angle more obtuse than the others.

A gallery occupies the two aisles and the western end of the chapel; the front has no mouldings.

In the western portion is an organ in a case of oak, ornamented with pinnacles. At the east end of the aisles a small portion is taken off for a vestry on one side, and on the other a porch. Both these portions are fronted towards the altar with pews. Some ironwork is here applied of a spurious design, having something the appearance of the canopy of an ancient tomb.

The altar-screen is beneath the eastern window; it is made into six arched compartments with the usual inscriptions. In the window above is some ornamental glass, among which is a cross surmounted by a holy Lamb.

The pulpit and desks are grouped in the centre aisle, and have nothing remarkable about them.

The font is octangular on a pannelled pedestal. It is placed in the central aisle below the western gallery.

The chapel will contain 613 persons in pews and 1,347 in free seats, making a total of 1,960. The amount of the contract was £7,634 10s. 4d.

It was commenced in May, 1827, and consecrated by the present Bishop of Winchester on August 26, 1828.

Lamb's Conduit.

[1783, *Part I., pp.* 134-138.]

It appears from Stow, as cited by Sir John Hawkins, in the "Antiquarian Repertory," whence the present memoirs are almost literally copied, that Mr. William Lamb was born at Sutton Valens, in the county of Kent, and, although his profession was that of vocal, or, to speak more precisely, of choral, music, he was a free brother of the Company of Clothworkers of the city of London. He was thrice married, and, dying in the year 1577, was interred in the parish church of St. Faith under the old cathedral of St. Paul. . . .

And first, we are told that, in the town of Sutton Valens, in Kent, the town of his nativity, he erected a free grammar school, endowing the same with a salary of £20 a year for the master and £10 a year for the usher, and that in the same town he founded and endowed six almshouses, with yearly pensions of £10, for poor persons inhabiting the same.

To the free school at Maidstone, in the same county of Kent, he gave £10 yearly for ever.

He also gave to poor clothiers in the county of Suffolk, and the towns of Bridgenorth and Ludlow, £100 severally.

He founded a conduit near Holborn, hereafter described, and caused water to be conveyed thereto at the expense of £1,500, and gave to 129 poor women pails wherewith to carry and serve water.

He also founded the chapel near Cripplegate, endowing it with lands and tenements for a stipend for a minister,* and a surplus to be applied to charitable uses.

Besides these, he made the following donations:

To the parish church of St. Giles, Cripplegate, £15 to the bells and chime.

To the Company of Stationers† £6 13s. 4d. for the perpetual relief of the poor of the parish church of St. Faith under St. Paul's—namely, to twelve poor people twelve-pence in money and twelve-pence in bread every Friday throughout the year.

To Christ's Hospital in London £100 to purchase lands, and £6 yearly for ever.

To St. Thomas's Hospital in Southwark £4 yearly for ever.

To the Hospital of the Savoy he intended a donation of £100, but, by reason such agreement could not be made as he thought convenient, the same took not effect.

For the relief of poor prisoners in the two Compters, Newgate, Ludgate, the Marshalsea, King's Bench, and the White Lion, he

* The chaplain to the Clothworkers' Company for the time being is usually the minister of this chapel. The Rev. Richard King, M.A., is their present chaplain.

† In the list of benefactors to this company, in their public hall, the name of William Lamb stands foremost.

gave as follows, viz. : to the two Compters £6 each, and to the other prisons six mattresses each, the whole number amounting to two dozen and a half.

Further, he gave for the marriage of poor maidens £20, to be equally divided among forty such.

He also bequeathed legacies to his servants, and 108 frieze gowns to as many poor men and women attendants on his funeral, and directed that the remnant of his goods after his burial should be dispersed where need and reason required.

Of these several charities, as various in their nature as laudable in their intention, there are two that more particularly attract the notice and excite the curiosity of the antiquary; these are the conduit north of Holborn, which is but ill-described by such as have written on the public edifices of London and its adjunct, that at Holborn Bridge, and his gift to the Company of Clothworkers. Concerning the former of these two Stow thus speaks: "Neere unto Holborne he founded a faire Conduit, and a Standard with a Cocke, at Holborne-bridge to convey thence the waste. These were begun the six and twentieth day of March, 1577, and the water carried along in pipes of lead more than two thousand yards, all at his own costs and charges, amounting to the sum of fifteen hundred pounds, and the worke fully finished the foure and twentieth of August in the same yeere."

Elsewhere and more fully to the purpose the same author writes: "There lyeth a streete from Newgate west to the end of Turnagaine Lane and winding north to Oldbourne Conduit. This Conduit by Oldbourne Cross was first builded 1498. Thomasin, widow to John Percival, Major, gave to the second making thereof 20 markes, Richard Shore ten pounds, Thomas Kneesworth and others did also give towards it. But of late a new conduit was there builded in place of the old, namely, in the yeere 1577, by William Lambe, sometime a gentleman of the Chappel to King Henry the Eighth, and afterwards a Citizen and Clothworker of London, the water thereof he caused to bee conveighed in lead from divers springs to one head, and from thence to the said conduit, and waste of one cocke at Oldbourne Bridge, more than two thousand yards in length."

And to ascertain more precisely the situation of this edifice, he farther says that from "the west side of this Conduit is the highway, there called Snor [now Snow] Hill, stretching out by Oldbourne Bridge* over the water of Turmill Brook, and so up to Oldbourne Hill."

* By the confluence of many springs that issue from Hampstead and the other hills north of London, a water-course is formed, which anciently obtained the name of the river Wells, and after that of Turnmill Brook, from the mills erected thereon. It has now become a mere common sewer, and may be traced from near Kentish Town to Bagnigge Wells, thence to the bottom of Clerkenwell Green, and along the east side or foot of Saffron Hill, whence, crossing Chick Lane, it

From the second of the passages above cited, we learn that the water that supplied the conduit was first conveyed from divers springs to one head 2,000 yards distant therefrom. The particular spot of ground that concentrated these several springs is not pointed out by the author, but, computing the distance of yards, this we find done by the author of the "New View of London," published in two volumes, 8vo., who, though anonymous in this work, is well known to be Edward Hatton, surveyor of one of the offices of insurance from fire, who, under the head of Fountains, Bridges, Conduits, etc., has the following article: "Lamb's Conduit, at the north end of Red Lion Street near the fields, affords plenty of water clear as christal, which is chiefly used for drinking. It belongs to St. Sepulchre's parish, the fountain-head being under a stone marked S S P in the vacant ground a little east of Ormond Street, whence the water comes in a drain to this Conduit, and it runs thence in lead pipes to the Conduit on Snow hill, which has the figure of a Lamb on it, denoting that its water comes from Lamb's Conduit."

There is good reason to suppose that Lamb's Conduit on Snow Hill was destroyed in the Fire of London, which, though for the joke's sake it is said to have begun at Pudding Lane and ended at Pye Corner, may be traced some hundred yards further northward, even to the south end of Cow Lane, and consequently beyond the area in which that edifice confessedly stood.

It it true that till within about twenty-five years past a conduit, but a dry one, as all the city conduits had been for many years before that, was standing in the place now speaking of, but its form plainly showed it to be of later erection than 1577, when a kind of mixed Gothic style distinguished the buildings of that era; whereas the latter conduit—for so we assume it to be—was in so pure and classical a style of architecture that the design of it might, without injury to his memory, be ascribed to Sir Christopher Wren himself.

To describe the building with as much accuracy as mere memory will enable us: Its plan was an equal-sided quadrangle; a kind of rustic basement about 10 feet high formed the first stratum or story, and in this was the pipe out of which the water issued. Above that,

passes under the paving in the valley between Snow Hill and Holborn Hill, which two acclivities were formerly joined to each other by a bridge of stone called Oldbourne Bridge. From thence this water runs under the Fleet Market, and so onward, emptying itself into the Thames on the west side of Blackfriars Bridge. There is more said of the river Wells by Stow than at present it seems ever to have deserved. Howell, in his "Londinopolis," p. 5, mentions the Fleet, a little river, whence Fleet Street took its name, that was formerly able to bear vessels, as appears, he says, in some Parliament Rolls. It may be suspected that the River Fleet is no other than the Wells, and the rather as the latter is said to have been capable of bearing ships laden with merchandise up to Oldbourne Bridge, which fact is also ascertained by the like evidence of Parliament Records or Rolls.

the square form still continuing, four faces were presented to view, resembling not a little that tabernacle in the Rotunda at Rome, exhibited by Mr. Evelyn in his "Translation of the Sieur de Chambray's Parallel of Ancient and Modern Architecture," with Corinthian columns in the angles, and an entablature consisting of architrave, freeze, cornice, and a pediment over each face. From each of the angles sprung the roof in a sloping concave line, resembling the diagonal line of a groined arch inverted, and on the apex thereof stood a lamb, a rebus of the founder's name, with its head towards Holborn Hill.

This goodly fabric, doubtless for the elegance of its form and its situation in an area, a meeting of three ways, from each whereof it might be viewed with advantage, was suffered to remain some years after Cheapside, Aldermanbury, and other of the city conduits had been taken down. It is true that for near half a century before the demolition of the former the flux of water to almost all of them had been either totally interrupted or intercepted, the reason of which was that the plentiful supply of water from the Thames and the New River had rendered most of them in a great measure useless.* Nevertheless, the fountain or spring-head of the conduit at Snow Hill, though it ceased to supply that aqueduct, was, by the erection near the end of Red Lion Street of what was called Lamb's Conduit above described, rendered useful to the inhabitants of a neighbourhood nearly coeval therewith—namely, Ormond and the adjacent streets. This conduit, at the time of erecting the Foundling Hospital, was taken down and the water conveyed to the east side of Red Lion Street, at the end, and gives the name of Lamb's Conduit Street to the north half thereof. The access to the water is by steps descending to the pipe whence it issues. The following inscription on this conduit contains somewhat of its history, but reflects great

* Before a method was found of conveying water by wooden pipes into the streets of London, and from thence by pipes of lead into the several houses, the inhabitants thereof had no other means of supply than by fetching it from the conduits, or paying men who made it their business to bring it from thence. One of these persons we find characterized by the name of Cob, a water-bearer, in Ben Jonson's comedy of "Every Man in his Humour." The vessels they brought it in were called tankards, and held about three gallons. They were hooped round like a pail, and in figure were a frustrum of a cone. They had a small iron handle at the upper end, like that of an alehouse pot, and being fitted with a cork bung, or stopple, were easily portable on the shoulders of a man. One of these vessels is still used in the representation of the above comedy. As the last instance in remembrance of their actual use the following may be relied on: About the year 1730 Mr. James Colebrooke (father to Sir George), a very wealthy man and a banker, had a shop nearly adjoining to the Antwerp Tavern, behind the Royal Exchange. Opposite thereto, and against the wall of the church of St. Bennet Fink, was a spring of water with a pump, from which a porter, employed to open and also to water and sweep the shop, every morning duly at eight o'clock fetched water in such a tankard as is above described. There were also women whose employment it was to carry water from the conduit in pails, a more commodious vessel for a woman's use than a tankard. This may be inferred from Lamb's gift, before mentioned, to poor women, of 120 pails to carry water.

disgrace on the pretended proprietors of it for suffering it to be such a receptacle for filth of the worst kinds, that a person ready to die with thirst must nauseate the thoughts of quenching it here.

"On this Spot stood the Conduit Commonly called and known By the Name of LAMB'S CONDUIT, the property of the City of London, which was rebuilt in the Year MDCCXXXVI by the said City; And tho' so lately built Was taken down in the Year MDCCXLVI At the request of the Governors and Guardians of the Hospital for the Maintenance and Education of exposed and deserted Young Children, in order to lay open the way, and make the same more commodious: The waters thereof are still preserved, and continued for the public Emolument, by building an Arch over the Same, and this Compartment is erected to preserve the City's Right and Interest in the said Ground, Waters, and Springs."

The conduit on Snow Hill, having escaped the fate of other buildings of the same kind, continued to hold up its head till about the year 1755, when the demon of devastation suggesting to the rulers of the ward or of the parish that, though it could not be approached by a carriage of any kind without difficulty, and therefore could be no obstruction, it was yet visible, and therefore must be a nuisance, it was demolished, and an obelisk with lamps round it erected in its place, but that also being found a nuisance was soon after taken down by the city commissioners for paving.

This conduit, as were most others in the City and in Westminster, upon such occasions of public rejoicings as the marriage of a king or the birth of a prince, was formerly made to run with wine. This method of exhilarating the common people was easy in the practice, and far less expensive than could be thought, were we to suppose the efflux of the wine equal to that of the water, but it was proverbially slow, and seldom emitted a stream bigger than a straw.

A LONDON ANTIQUARY.

[1783, *Part I.*, *pp.* 188-189.]

Seeing the account given by the *London Antiquary* in p. 137, it excited my curiosity so much that I made a visit to the spot mentioned in Lamb's Conduit Street, and find that account was given only just in time to rescue the same from oblivion; for behold, to my very great surprise, I perceived the inscription pulled down, and steps to the spring or well and the other stones removed, and no signs left thereof, or of any of Mr. Lamb's works except a brick arch underground at some distance. But, instead of these things, I found a board set up, and other preparations intimating an intention to erect some buildings on the spot where the inscription formerly was. What compass of ground the city may be entitled to there I know not; but it is to be hoped that some care will be taken that the spring may not be destroyed, as has been the case of Monk's Well, near Monkwell Street, whose waters, either by making a sewer near it, or some other such means, have of late been so much diverted that the neighbouring inhabitants are left to deplore the loss of the good clear water they used to obtain from that well.

If a pump was properly erected at or near the place where this inscription lately stood, the nuisance complained of by your correspondent would not only cease, but the thirsty passenger might be obliged with a draught of pleasant good water, according to the original design of the donor, and also the neighbouring inhabitants might be supplied, as their occasions required, to their great satisfaction.

The *Antiquary* seems to suppose this water to come from wells near Hampstead, but I imagine he had never observed a stone placed in the front of a house on the north side of Chapel Street, now in the occupation of Mr. Ulyate, a watchmaker, which last-mentioned street is near the east side of what was formerly called Lamb's Conduit Row, and now Lamb's Conduit Street, and a little way south from Ormond Street, and which, I imagine, may possibly be the fountain or head of the spring, on which stone is this inscription:

"The entrance into a conduit belonging to the City of London is 42 feet 9 inches from this front into the yard backwards.—DUTTON SEAMAN, Comptroller."

It is suggested by your correspondent that Ormond Street and the neighbouring buildings are coeval with this conduit, which I cannot imagine, as it appears by a stone affixed at the north-east corner of Great Ormond Street that the same was built only in the year 1702; nor do I believe that the spot whereon the conduit formerly stood is in St. Sepulchre's parish, although the author of the "New View of London," p. 789, mentions a stone marked "S. S. P." in the vacant ground, a little southward of Ormond Street; for I am told that a gentleman in the neighbourhood having some little time ago sunk his cellar considerably to make a cold bath, it greatly injured the spring belonging to this conduit by drawing off the water, and that the city lately made some offer to the parish of St. Andrew, Holborn, to undertake the care thereof, which I believe they declined.

As to what is mentioned in the note concerning the river Fleet, it is well known that barges laden with coals used at certain times, especially high-tides, to come up as high as Holborn Bridge (built about the year 1674); but at low-water or dry seasons it was, I allow, a stinking, offensive ditch, and near fifty years ago the city ordered the same to be covered in at an expense of more than £10,000, in order to make way for the erection of the present Fleet Market, which was opened September 30, 1737, Stocks Market being shut up the same day, and the Lord Mayor's present Mansion House built in room thereof.

The *Antiquary* seems surprised that the flux of water to almost all the conduits had for near half a century before their demolition been either totally interrupted or intercepted, but I believe the wonder will

cease when we are informed that the city about the time mentioned had most injudiciously let all their conduits to the proprietors of the London Bridge Waterworks, at a rent of £700 per annum, whose interest it was to render those conduits useless, and they might in all probability rather assist in interrupting or otherwise intercepting the flux of water thereto; however, they were rendered absolutely useless, and many persons now living well remember many leaden pipes which used to conduct water to the several conduits all over the city being taken up.

But experience has taught us that public bodies do not always consider the general good so much as they might—witness not only the letting the conduits as above, but the granting the sole privilege of lighting both the conic and convex lamps, and other monopolies of the like kind, as also the present method of letting the corn and coal-meters' places, for which large sums are paid down for each, as a fine on a lease of twenty-one years, and this must consequently enhance the price of those necessaries of life, besides which the absurd tax upon coals in London, first granted for building churches which were never erected, and afterwards transferred to the city; for no one can suppose but that many more manufactories would have been established in or near the Metropolis in case firing could be obtained cheaper, which are now driven away to more remote parts, or perhaps to foreign countries. R. W.

Limehouse.

[1828, *Part II., pp.* 297-298.]

Limehouse derives its name from an immense number of lime-trees with which, in former times, the place abounded. It is a rectory,* and was formerly a hamlet of St. Dunstan's, Stepney, both of which are in the gift of Brazennose College, Oxford.

In 1703 an actual survey was made of the hamlet by Joel Gascoyne, from whose plan it appears that the quantity of land within its boundaries is 250 acres.

The population of this place has greatly increased since the formation of the East and West India Docks, in the adjoining parish of Poplar (late a hamlet also of Stepney). The number of inhabitants is now upwards of 12,000.

The poor's rate, which in 1794 was only £800, is now £6,000 per annum; and there are the present time about 2,000 houses within the limits of this parish, whereas then there were only 500.

A new workhouse has lately been erected, which is a neat structure of brick, on the site of the old rectory-house, and under

* "It is valued at £60, to be paid annually to the Rector by the Churchwardens, and the produce of £3,500, given by Parliament to purchase an estate in fee simple."—Chamberlain's "London."

the superintendence of Mr. Goldring; this was much wanted, the former one being old and in a very dilapidated condition.

Some private establishments in this parish are well worthy of notice, especially the iron cable factory of Messrs. Brunton, situate in the Commercial Road; the dry docks of Messrs. Curling and Young, at Limehouse Hole; and the extensive and admirable rope-works of Messrs. Huddart and Co., near the Lea Cut.

The fine and beautiful Commercial Road, as Baron Dupin calls it, in his "Commercial Power of Great Britain," constructed under the direction of Mr. Walker, the eminent engineer, and along which it is calculated that the burdens (for the part produce of the East and West Indies) annually conveyed amount to 250,000 tons, runs directly through this parish. It is 70 feet in width; the centre part is paved with stone from Scotland, and the whole rises 37 feet from the entrance of the West India Docks to its junction with Church Lane, Whitechapel.

The Lea Cut and the Regent's Canal both enter the Thames at Limehouse; the former was executed in 1772 for the purpose of obtaining a more direct communication between the pool and the River Lea, which it joins at Bromley. The latter may be considered a modern public improvement, and exhibits many features of skill and ingenuity well worth the attention of the engineer. Its route is traced through nine parishes, and it is in length eight miles; its mean width is 37½ feet. It rises 84 feet by means of twelve locks, is crossed by thirty-seven bridges, passes by means of a tunnel (upwards of half a mile in length) under the New River and part of Islington, and by another tunnel (a quarter of a mile in length) at Paddington communicates with the Grand Junction Canal. It was executed under the direction of Mr. Morgan, Civil Engineer.

The foundation of St. Anne's Church,* which was one of the fifty appointed to be erected in the reign of Queen Anne, was commenced in 1712, but the building altogether was not completed until 1729. It was consecrated by the Lord Bishop of London in 1730.

The architect, Nicholas Hawksmoor, one of Sir Christopher Wren's pupils, has in this, as well as in the church of St. George-in-the-East,

* In the ninth year of the reign of Queen Anne an Act was brought in for the erection of fifty new churches of stone and other proper materials, with towers or steeples to each of them, in and about the cities of London and Westminster, or the suburbs thereof, for the better instruction of all persons inhabiting the several parishes wherein the same should be built in the true Christian religion, etc., and for this purpose a duty was set upon all coals and culm brought into the port of London or the River Thames of 2s. for every chalder (36 bushels, Winchester measure), or for every ton (20 hundredweight) the sum of 2s., from and after the 14th day of May, 1716, and before the 29th day of September, 1716; and from and after the 28th day of September, 1716, and before the 28th day of September, 1724, the sum of 3s. per chalder, or 3s. per ton.

exhibited a style remarkable for its solidity of appearance and singularity of design.

The length of this church from east to west is 145 feet; its breadth 78 feet; height from the ground to the large cornice which runs round the church, 50 feet; and the whole height, from the pavement to the top of the tower, 183 feet. It is of Portland stone, and cost £38,000.

The vaults, the stone floor of which is but a few feet below the level of the churchyard, are formed by massive stone piers and groined segmental and semi-elliptical arches; the walls at this level are 6 feet in thickness.*

The western, as well as the other elevations, present to the architectural student a singular specimen of Roman composition. The principal entrance, approached by a flight of stone steps, is formed in front of the segmental vestibule, which is finished with square pilasters (enriched as to their capitals), supporting an entablature and semi-dome roof. The clock-room contains only bells sufficient for the purposes of striking the hours, tolling for burials, and calling the inhabitants to church.

The third story of the tower forms in the plan a curious outline, and in its elevation is equally unsightly with the part rising immediately above it. It may not be amiss here to observe that either an alteration in the upper part of this tower has been made since its first erection, or that the author of "Chamberlain's London" made a mistake in his description of this church, where he says, "from this part rises a turret at each corner, and a more lofty one in the middle."

The side elevation of the tower, as to its lower story, is very unfinished, and would naturally lead one to suppose that the plan only had been attended to in this part of Hawksmoor's design. The whole of this tower has settled towards the middle part.

The walls forming the vestry-room at the north-east angle of the church, and those corresponding on the opposite side, are carried up several feet above the large cornice, and form two unfinished towers curiously ornamented.

To the construction of the roof the architect did not pay sufficient attention, for, a few years since, it was found necessary to insert iron trusses to many of the principals in order to prevent a greater depression of the tie beams and enriched ceiling, which is sadly disfigured through want of necessary precaution in this important part of constructive design; these trusses have, however, had the desired effect.

In the interior of this church there is nothing remarkable as to

* In these vaults bodies are interred contrary to the Act of the 10th of Anne, which says that no burials shall be in or under any of the fifty churches intended to be built.

the general arrangement. The Roman style is preserved throughout.

The stone columns standing upon square pedestals in the body of the church are of the composite order; these support an enriched cornice, continued only over part of the side aisles.

Small Ionic columns of wood are placed, as supports, under either gallery, the entrances to which are equally crude in design with many other portions of this edifice.

The most striking feature is the altar window, in which is a fine picture executed in 1813 by Mr. Backler,* from a design in part by West. When the sun enters from the south the effect of this painting is very imposing.

The pulpit is a fine specimen of carved work, and very elaborately finished. It is stated that the execution of this occupied upwards of two years and a half.

FRANCIS WHISHAW.

LINCOLN'S INN.

[1863, *Part II., p.* 764.]

The following extracts from the Chichester Chapter MSS. refer to Lincoln's Inn in London:

"Dec. et Cap. confirmarunt suo sigillo communi indenturam locacionis fuisse magni messuagii vocati Lincolne's Inne M^ro^ Will. Guliarde armigero pro termino xcix. annorum, reddendi annuatim x. marcas Ep^o^ Cicestr. et successoribus suis in festo Michaelis annuatim, xx. Dec. 1535."—Lib. MSS., fo. 77, No. 139.

"Sciatis nos præfatum Ep^um^ dedisse concessisse et hoc præsenti scripto nostro confirmasse, Will. Guliard armigero et Eutachio Guliard, uni generosorum hostiariorum Camere dni Regis, totum illud magnum messuagium nostrum vocatum Lincolnes Inne, cum curiis cartilagiis gardinis, et orto vocato Le Conygarth ab antiquo vocato Coterel Garden, cum pertinentiis unâ cum quâdam viâ per portam vocatam Faldegate, ex opposito Domus Conversorum vulgariter nuncupato Le Rolls, viz. a communi stratâ vocatâ Chauncery Lane per dictam portam usque in campum vocatum Fyketts Felde, et abhinc directe usque ad messuagium prædictum. July 1, 1536."—*Ibid.*, fo. 79, No. 144.

On April 18, 1542, the messuages in Chancery Lane were let by the Dean and Chapter at a rent of 53s. 4d. for a lease of ninety years to the Master and Wardens of the Guild of St. Mary and Dunstan.—Fo. 91, No. 181.

MACKENZIE E. C. WALCOTT, M.A., F.S.A.

[1817, *Part I., p.* 518.]

"In the middle of the square, which is covered with gravel and neatly kept, is a fountain, consisting of a small handsome column of

* Mr. Backler is celebrated for painting the window in the baron's hall at Arundel Castle.

the Corinthian order, from a design of Inigo Jones. The top supported by a sundial, and the four corners of the pedestal infant Tritons holding shells which formerly spouted water," etc. (Herbert's "Antiquities of the Inns of Court," p. 297).

This column, with its boys and fountain-shells, has lately been pulled down, and most probably wholly destroyed.

In its room has been reared up a little, paltry, insignificant, half-perceived lamp-iron for a gas-light. J. CARTER.

[1815, *Part I.*, *p.* 79.]

Lincoln's Inn Gateway has recently been repaired and ornamented, and the arms splendidly emblazoned. As this structure now attracts much notice, the following brief account may be gratifying: Over the gateway are three circular compartments, containing in the centre the arms of England encircled with the Garter, and its motto, *Honi soit qui mal y pense*, in letters of gold. The arms on the dexter side are those of Lacy, Earl of London, in a garter, with the motto; and on the sinister, those of Sir Thomas Lovel, K. G. On a label beneath in Arabic characters is inserted "Anno Dom." 1518, to which the following inscription is added:

"Insignia hæc refecta et decorata Johanne Hawies, Armiger, Solicitore Generali, Thesaurar, 1695."

Over this entrance Oliver Cromwell had chambers.

LITTLE QUEEN STREET, HOLBORN.

[1832, *Part I.*, *pp.* 9-10.]

The front of this building, which ranges with the houses on the western side of the street, is represented in our engraving (see Plate I.), and is the only portion of the structure which is not concealed by the adjacent houses. This front is made into five divisions; in the centre is a large window of four lights, with circular tracery, in the style of the fourteenth century, the points of the several sweeps being ornamented with balls, a favourite decoration of the carpenter's Gothic school. The succeeding divisions have porches with pointed entrances, and decorated with small arched ornaments; over them is a sort of lancet window. The outer divisions of the front are merely blank walls to mask the flanks of the building; each of these portions has an entrance which is lintelled instead of being arched. The finish of the elevation is a parapet ornamented with a continuous series of small arches, and the central division rises to a gable; two tall unsightly pinnacles are also added in a poor attempt at ornament. Above the gable in the centre is placed the steeple, consisting of a turret and spire of small dimensions. The turret, which rises from the apex of the gable, being placed over the opening of a large window, has an awkward appearance; but, as if

the architect had anticipated an apparent instability from this cause, he has propped it up with two flying buttresses, somewhat stouter than a man's arm. An octangular story and a spire succeed; the latter is pierced near the summit, and the light in consequence showing through the structure gives it an appearance of flimsiness which no ancient building ever possessed. The flanks of the church, not being intended to be seen, are built as plainly as possible; the wall is merely made into five divisions by pilaster buttresses; in each division is a window of two lights, the points of the sweeps being ornamented with balls, as the eastern one. In the western division is another lintelled entrance. The west front is in the same unornamented style. On the south side is a vestry communicating with the church by a pointed doorway.

The interior is divided into a nave and aisles by four pillars, each composed of a union of eight ogee mouldings, in pairs, the exterior points of union of each pair being worked into a fillet. The regular cluster of four columns was doubtless too commonplace to suit the architect's taste; he has, therefore, instead of a form so often repeated, chosen the present design, which, while it differs from all genuine and ancient examples, in itself possesses no beauty; but not being satisfied with this, these new-fashioned pillars are ornamented with hoops at intervals, which girdles, by way of distinction, are very appropriately painted black. I have yet to learn the architect's authority either for the columns themselves or their ornamental bands. On the caps of these pillars rests the vaulted ceiling which is divided in breadth into three, and in length into five compartments, all groined with slender mouldings, and bearing a very remote resemblance to the groined roofs of Pointed architecture. At the east end is a small chancel, the present being the first of Mr. Bedford's numerous buildings in which such an appendage is to be found; in this respect the favourite meeting-house character of modern churches has been departed from. The chancel is separated from the church by three arches of equal h ight with the roof, the openings of different forms, the centre being less acutely pointed than the lateral ones, which latter are of the sharpest form that can be imagined. The piers are octangular, with mean caps. The whole is a very poor attempt at effect; the ensemble is awkward, and the detail mean. The entrances internally are lintelled and covered with horizontal cornices—a design to be met with in every "Gothic cottage." A gallery occupies the western end of the church and the side-aisles; the front is plain, and painted with a dingy tint. In the western portion is an organ in an oak case, ornamented in the Pointed style; on each side are small galleries for charity children. The altar-screen is panelled and inscribed with the Decalogue, etc. The pulpit and desk are alike, and placed at a short distance from the chancel; the form of each is octagonal with arched panels.

The same sort of panelling is also applied to the pews, and is in a better taste than the generality of the ornamental portions. The font is octagon and panelled, and situated beneath the western gallery.

This church is situate in the parish of St. Giles-in-the-Fields; it will accommodate in pews 809, which, added to 1,171 for whom free seats are provided, makes the total accommodation 1,980. The amount of the contract was £8,831 7s. The first stone was laid on August 21, 1829, and the church was consecrated on February 9, 1831. E. I. C.

Milton's House.

[1788, *Part II., p.* 784.]

The abrupt manner of the following discovery (if such it may be called) seems to evade any imputation of design. An elderly gentlewoman, lately passing through Broomstick Alley, situated between a horse-ride near Maxwell's meeting and the upper end of Long Alley, Moorfields, upon making a full step, exclaimed, "God bless me! how this court is altered since my mother used to tell me that Milton lived in that house!" meaning a corner house on the left hand next an open field.* This would not probably have been noticed, as the gentlewoman addressed herself to no particular person, if a Mr. Robson, of Kingsland, who owns a number of houses on the spot, had not observed her soliloquy as accidentally coming out of one of the houses there. Unhappily, he had only the curiosity to ask her if Milton really did live in the house above-mentioned. To which, beside answering in the affirmative, she added that her "mother knew him well." Mr. Robson having no further curiosity, and the gentlewoman being but an accidental passenger, every subsequent inquiry has consequently proved fruitless. One more reason for its probability, however, offers itself—viz., that if it is a fact that this great man was secreted about the time of the Reformation, on account of former connections with the Protector, this obscure spot might then be very convenient for that purpose, as, with the addition of upwards of a hundred years, it is not much otherwise at present.

W. H. Reid.

Old Ford.

[1793, *Part II., p.* 1161.]

At Old Ford, near Bow, were (1764) two gateways, both of brick, said to be part of King John's palace. The first has a pointed arch, and no room over it; the other, a round arch, and over it a room with a window of three bays in each front, and a tower projecting into the yard, behind which seems to have been a porter's lodge, and

* His biographers say that on marrying a third wife he removed to a house in the Artillery Walk, near Bunhill Fields, where he died.

has a fireplace and the ruined floor of an upper room separated from it on the outside by a fascia of battlements. The arches of the gateway spring from angels holding defaced shields in the centre, and from grotesque figures at the four corners. The whole was very much cracked. The ground within was occupied by buildings belonging to a calico-printer, in whose kitchen adjoining were said to be King John's arms. A butcher in the neighbourhood found, about five years before, thrown out of a drain, a silver spoon, with the bowl round and arms stamped in the middle, which he sold for 7s. 6d. See a view of it, 1793, Plate I.

[1794, *Part I., p.* 315.]

The ancient building at Old Ford is thus described by Mr. Grose: "This building, vulgarly known by the appellation of King John's House, stands in Old Ford, in the parish of Stratford-le-Bow. It was the gate to a royal mansion belonging to King Henry VIII., is of brick, and by its style seems at least to be as old as the reign of King Henry VII. Several foundations of the interior buildings are still visible, particularly those of the chapel, which was standing within the memory of some ancient persons now (1787) residing near the spot, who report that it was adorned with fine paintings and curious painted glass, and was called the Romish Chapel. The extremity of these buildings is bounded by a ditch, which has served as a shore (sewer) to them and the adjacent buildings (for) time immemorial. This was lately enlarged in order to admit the coal-barges from the river Lea, and to make a wharf, in doing which a stone wall was discovered, 27 paces in length, having over it a layer of brick. This seems to have been the boundary and breadth of the whole premises; their length is but little more, so that the area of the whole was extremely small for a royal mansion. Many ancient glazed tiles have been digged up here ornamented with scroll-work painted in yellow, four of them completing one pattern. These, it is likely, were part of the pavement of the chapel, many such tiles being applied to that use in different old buildings such as the cathedrals at Winchester and Gloucester, Christchurch, Hants, Romsey, etc. Several ancient coins have been also found here. This estate is held on a lease from Christ's Hospital, London, originally granted to the late Mr. Edmund Smith, scarlet-dyer for sixty-one years, many of which are at present unexpired. Probably this mansion was granted to the hospital by its founder, King Edward VI. The ruinous state of this building makes it unlikely that it will stand through the ensuing winter. This inside view of the gate was drawn in 1786." D. H.

Paddington.

[1795, *Part II.*, *p.* 1065.]

I present you with views of the two churches at Paddington taken before the publication of Mr. Lysons's "Environs," where I find a picturesque view of the new church, and so good a description of the place as to render needless any farther description of it from your present correspondent, than a brief extract from that gentleman's correct account.

"The late church at Paddington (it can scarcely be called old, having been built little more than a century ago by Sir Joseph Sheldon, lord mayor of London, and lessee of the manor), being in a ruinous condition, and from its small size very inadequate to the number of parishioners; an Act of Parliament was obtained, in the year 1787, for taking it down, and building a new church upon a piece of waste adjoining to the church-yard, then given to the parish by the present Bishop of London under the authority of the said act, and added to the old inclosure. The first stone of the new edifice was laid on October 20, 1788; and it was consecrated on April 27, 1791. It is an handsome building, upon the Grecian model, with a portico of the Doric order toward the South, and a cupola on the top. The whole expence of rebuilding the church, with inclosing the new ground, obtaining the act, and other incidental charges, amounted to £6,000."

I will only add that the monuments in the former church, which were not very numerous, are preserved in a light vault under the present church which contains monuments for Eleanor, wife of the Rev. Jonathan Boucher, 1784; Rev. John James, Rector of Archurch and Kirk Andrew, Cumberland, 1786; Captain W. Graham, 1792; and Frances Elizabeth, daughter of George Aust, Esq., 1794. B. L.

Piccadilly.

[1748, *p.* 122.]

A gentleman (who signs "Simon Sparepaper, from Well Close Square") communicates a fragment of a book containing a discovery of great consequence, from which (he says) an industrious man may get an estate. It is by making a blue nearly as good as ultramarine. He relates that the fine ironworks before Devonshire House in Piccadilly, before it was burnt, were painted with ultramarine, at £500 expense to preserve them, which, when they were taken down, were as bright and as beautiful a blue as when first set up. A colour, therefore, to equal it will be a valuable acquisition.

Pimlico.

[1854, *Part II., p.* 596.]

A considerable portion of the older part of Pimlico, in the immediate neighbourhood of Buckingham Palace, has at length given way to the requirements of the Pimlico and Westminster Improvement Commissioners. The line of demolition comprises all those houses in James Street, facing Buckingham Gate, the eastern side of Stafford Row and Queen's Row, and parts of Arabella Row and Charlotte Street. In James Street six houses have disappeared. At No. 6 (the last of these) lived William Gifford, the editor of the *Quarterly Review*, and here he expired in 1826. At No. 2 lived Mr. Pye, the Poet Laureate of George III.; at No. 3, George Chalmers, the author of "Caledonia," resided. In Stafford Row Mrs. Radcliffe died in the year 1823. Richard Yates, a celebrated actor of old men's parts, died in Stafford Row in 1796.

Red Lion Square.

[1790, *Part II., p.* 702.]

Sir John Prestwich, in his "Respublica," as reviewed in your vol. lvii., p. 519, tells us that "the remains of Oliver Cromwell were interred in a small paddock near Holborn, in that very spot over which the obelisk is placed in Red Lion Square, Holborn." The precise time of erecting this obelisk I cannot tell you, but it was at the suggestion of Mr. Dillingham, an eminent apothecary in the neighbourhood, who, if we may trust report, had sufficient evidence of the circumstance above alluded to, and was a warm admirer of the cause. But the pillar got the name, among the neighbours, of Dillingham's Glyster-Pipe. The lines on occasion of its erection were:

"OBTUSUM OBTUSIORIS INGENII MONUMENTUM QUID ME RESPICIS VIATOR VALE."

As it is now taken down, together with the stone watch-houses at the four corners of the enclosure, perhaps some inquisitive inhabitant may be tempted to investigate the matter. If, however, it be true that Old Noll took care to have his bones laid at a depth beyond the reach of discovery, whether in Naseby Field or Holborne (as his partisan, Thomas Hollis, in this century, directed his should be disposed of, in one of his fields in Dorsetshire), perhaps the expense of a search may deter inquirers who have no better authority for it than Sir J. P's *ipse dixit*. The hint, however, is worth improving, and I hope you will insert this letter, were it only to record the alterations and improvements made in the Metropolis, from time to time, which deserve to be recorded in your useful Miscellany. Posterity may otherwise be at a loss to know that the basin in Lincoln's Inn

Fields was, after much debate and opposition among the inhabitants, filled up this summer, and that an alteration was made in the plantations within Queen Square this spring.

Regent's Park.

[1841, *Part II.*, *p.* 418.]

The whole unappropriated area of the Regent's Park is now thrown open to the public. The first object appears to have been to make the whole of its disposable area available as early as possible in the season. In addition to the five entrances already made, a sixth will be formed, to afford admission into the park from what is termed the Inner Circle. The ornamental water will be crossed by a suspension bridge of nearly 150 feet span, and the line of the path of which it is to form the connection will extend, with scarcely any deviation, from the entrance of York Gate to the summit of Primrose Hill. To secure the privacy of the villas, the Commissioners of Woods and Forests have granted the Marquess of Hertford four additional acres to be inclosed in his plantations, two to Mr. Goldsmid (now Sir Isaac Lyon), and three to Mr. Holford, fronting North Lodge Gate. Plans for connecting the property recently acquired near Primrose Hill with the Regent's Park, from which it is now divided by a public road, are under consideration.

Regent Street.

[1848, *Part II.*, *p.* 640.]

One of the most elegant architectural features of the Metropolis has given way to the utilitarian ideas of the owners, and to the indifferent reputation of some of the occupiers. It has been decided that it would be removing "a nuisance" to destroy the quadrant colonnade. On November 7 the finishing stroke to this favourite work of Nash was given by the disposal of the columns. They were divided into lots of four, six, and two each, for the convenience of purchasers, and on the first lot being put up, consisting of six columns, the auctioneer stated that each column weighed 35 hundredweight, and cost the sum of £35 in putting up. The first offer for each column was £1 10s. Eventually the six columns in this lot sold for £7 10s. each, exclusive of the granite plinths, which were sold separately. The other columns, forming the twenty-nine lots, fetched sums averaging from £6 5s. to £7 10s. each. The number of columns sold was 144, out of the 270 forming the colonnade, and the sum they realized was upwards of £1,000. The granite plinths upon which the columns stand were next sold. They were lotted in a similar manner to the columns, and fetched from £1 2s. to £1 4s. each. It was understood that the principal portion was purchased for the Eastern Counties Railway Company.

St. Clement Danes.

[1851, *Part I., p.* 637.]

The churchwardens of St. Clement Danes, having ascertained that a seat in the pew numbered 18, in the north gallery of that church, was regularly occupied for many years by the great moralist, Dr. Johnson, have caused a neat brass tablet recording the fact to be affixed in a conspicuous position to the pillar against which the doctor must often have reclined. The inscription is from the pen of Dr. Croly, and is as follows:

"In this pew, and beside this pillar, for many years attended divine service the celebrated Dr. Samuel Johnson, the philosopher, the poet, the great lexicographer, the profound moralist, and chief writer of his time. Born 1709; died 1784. In the remembrance and honour of noble faculties, nobly employed, some inhabitants of the parish of St. Clement Danes have placed this slight memorial, A.D. 1851."

St. Giles's-in-the-Fields.

[1826, *Part I., pp.* 595-598.]

The ancient and modern states of this large parish present a greater contrast than that of any other in the Metropolis or suburbs. In an excellent account of it recently published,* and which is deduced from records of St. Giles's Hospital and other authentic sources, it is calculated that about the reign of Henry IV. the whole number of householders could not have amounted to 200. In the first year of Edward VI. the number of what are termed "houseling folk" (supposed to mean communicants at the parish church) was returned at 305. This number, judging from the small increase of buildings, as represented in old plans and views of London, was probably not much augmented until the end of Queen Elizabeth's reign. The increase of inhabitants in the next two reigns, and during the interregnum, was only moderate, owing to the absurd restrictions against building in the out-parishes, which were only taken off towards the close of the latter period. It was afterwards astonishing, being stated in an account received by vestry from the churchwardens in 1711 (and which was taken pursuant to the Act of Parliament for building churches) at 2,999 housekeepers, whereof there were 269 gentlemen, 1,923 tradesmen, and 807 poor housekeepers, making, upon an average of about 7 persons to each house, 21,000 inhabitants.

At the end of the reign of James I. the number of houses mentioned in the rate-book was only 897. At the latter end of the reign of Charles II. it had increased to more than 2,000. In the reign of Anne the number of houses amounted to upwards of 3,000, although the Seven Dials and its neighbourhood was then unfinished. In 1801 the number, including Bloomsbury, was 3,681; in 1811 it

* By John Parton, Esq., formerly vestry clerk.

amounted to 4,828; and in 1821, to . . . The total yearly rent of the houses in St. Giles's and Bloomsbury, as charged to the poor's rate for the year, amounted in 1730 to £58,267; for 1760, to £61,057; for 1791, to £107,939; for 1801, to £128,068; and for 1811, to £213,260.

The number and expenses of the poor in different years is only to be estimated from circumstances except in occasional instances. In the year 1642 the whole disbursement for the poor amounted only to £53 13s. 3d.; the total of money received on account of the church and parish was £82 2s. 8d.; the disbursement for church and parish the same year was £41 6s. 3d., making the whole amount of money received for church, parish, and poor, £123 16s. 7d. The total disbursements for the same were £96 19s. 6d. So that there remained in the accountant's hands a surplus of £26 17s. 1d. In 1649 there was laid out for the poor £173 3s. 4d. In 1676 there was distributed on the same account by the churchwardens £446 12s. 7d., and by the overseers £1,320, making a total of £1,766 12s. 7d. And the following year the whole money expended in supporting the poor was £2,103 3s. 10d. Its amount for the like purpose in 1817 was no less than the enormous sum of £39,116 9s.

The details respecting the very early state of the parish are extremely curious.

In the flourishing periods of St. Giles's Hospital, nearly the whole of the parishioners were the tenants of that establishment, which then owned most of the land in the parish, together with the manor of St. Giles. They are stated to have been of various descriptions, and to have held greater or lesser quantities of ground, according to their conditions and circumstances. Few of them, however, possessed more than two acres in one situation, and more generally but one or half an acre. These portions of land were for the most part laid out in curtilages or gardens, and had dwellings attached. The uncultivated parts consisted of pasture and marsh land.

The whole parish was divided, as at present, into north and south, by the great thoroughfare of High Street and Holborn. The former was called by different names, as St. Giles's Street, the King's highway leading from London to Tyburn, etc. It had a common spring or conduit in the middle of it, and at the end, opposite Drury Lane, a stone cross. Beyond ran Holborn, and terminated with the parish itself, near the bars of the Old Temple, which stood on the east side of Chancery Lane. This parish, from lying on the outside of these, was hence denominated St. Giles-without-the-Bars, etc., and which addition preceded that of "in-the-Fields," by which name it was afterwards distinguished. The other great streets were Crown Street, at the west end of the church, which was then called "Old Street," (Eldestrate), and which led entirely through fields to Westminster (uniting at its termination with St. Martin's Lane); "Le Lane,"

now Monmouth Street, and the Viâ de Aldewych, or present Drury Lane. The minor ways or paths, of which there were several intersecting other parts of the parish, have no distinguishing names in the old grants.

The principal roadsides were not only bordered by ditches, but the lesser ways. The chief of them was "Blemund's Dyke," called in after-times "Bloomsbury Ditch," and "Southampton Sewer," which divided the two manors of St. Giles's and Bloomsbury. The next was the "Marshland Ditch," afterwards "Cock and Pye Ditch," and enclosed the whole of the present Seven Dials. "Spencer's Ditch," the other principal one, ran behind the houses on the south side of Holborn, and was so called from its contiguity to land of a great family of the name of Spencer or Dispenser, formerly parishioners. Each of these ditches, besides others of minor consequence which separated the grounds of the different inhabitants, are to be traced in the present common sewers.

The houses, though confined to particular spots, stood principally on the north side of St. Giles's Street and the south side of Holborn. They are stated in the leases granted of them by the hospital to have been, for the most part, shops; and the nature of the trades carried on in several of them may be guessed at by the description of persons who occur as parties or witnesses. Among them are: Reginald le Teulleur, William le Chandeller, Gervase le Lyngedrap, Robert Cordivac, William le Mason, and others. The next best inhabited part seems to have been on the east side of Drury Lane, or site of the present Lewkenor's Lane, Parker's Street, etc. The principal residences were the mansion of William Blemund or Blemonte, from whom the manor of "Blemundesbury," or Bloomsbury, took its name, and three or four inns or houses of entertainment. Among the latter were the Broche Hose, the Swan on the Hop, and the Rose.

Like several of the other parishes in the suburbs, the greater part of the soil at the early period spoken of was marshy. This is not only indicated by the ditches which it was intercepted with, but by the various places in its vicinity which terminate their names with the addition of "bourne," or "brook," as Ty-bourne, West-bourne, Mary-le-bourne, Old-bourne, etc., and by the mention of "ponds" in different parts of the parish, at which various accidents are stated to have happened, and some of which existed almost within memory. Such were Marlyn's Pond, Capper's Pond, Smith's Pond, etc.; all of which stood in what are now the most populous parts.

To the foundation of St. Giles's Hospital, by Matilda, Queen of Henry I., in the year 1101 is probably to be attributed the first draining of the land, and the formation for that purpose of the various ditches mentioned. Before this period a small chapel or oratory

only stood on the site of the present parish church, of which one John, *bonæ memoriæ*, is said in the Charter of Henry II. to have been chaplain. With that establishment the district was erected into an independent parish, of which the former had the advowson, and of course new residents were attracted. Accordingly, Fitz-Stephens notices this portion of the suburbs as abounding in his time with gardens and residences of the citizens of London, and enlivened with corn-fields, water-mills, and other rural appendages. These residences and gardens, as appears from the hospital grants, kept on increasing till the whole, about the reign of John, and for ages afterwards, presented the appearance of a considerable and populous hamlet.

Such is stated to have been the very early state of St. Giles's parish: its lands, for the most part pasture, or covered with gardens and cottages, divided by ditches, and crossed by roads and ways of a character completely rural. Heightening these features of rusticity lay its High Street, bordered with country shops, and venerable from its ancient stone cross and hospital—accompaniments which must have given to the whole a considerable share of picturesque effect, and have rendered the denomination of *Villa Sancti Egidii*, by which it is generally recognised in old writings, strictly appropriate.

Of its modern state, from the dissolution of the hospital downwards, there are numerous interesting details.

The first alteration in the appearance and population of the parish seems to have taken place some time previously to the dissolution of the hospital, and was occasioned principally by the extinction of the small landholders, whose estates had become vested in that foundation, and been let out in large plots of ground to particular tenants. A large inn which stood at the corner of Drury Lane, called the White Hart, for instance, enjoyed near that time most of the once-inhabited site of Lewkenor's Lane, Parker's Street, etc., beforementioned, which had changed its name from Aldewych Close to White Hart Close; and other large portions of ground were occupied by a few individuals. So that, in the grant made of the hospital possessions here by Henry VIII., the greater part is described as pasture and marsh land.

This paucity of dwellings and inhabitants continued till late in the reign of Elizabeth, as may be seen by the plans of London of Ralph Aggar, and Hogenberg, both taken near the middle of that reign. In these, the entire sites of Great Queen Street, and thence northwards to the back of Holborn, Lincoln's-inn-Fields, Longacre, Seven Dials, and nearly the whole of Bloomsbury, is represented as fields. On the site of the hospital alone there appears a new cluster of buildings, partly encompassed by remains of the hospital wall.

From this period Holborn began to be connected with St. Giles's by building; Drury Lane, described to have been miry and nearly

impassable "by reason of the continual rode there," was paved, and near the church, as well as elsewhere, dwellings began fast to multiply. Their amazing increase afterwards has been described.

[1812, *Part II.*, *pp.* 624-625.]

When a church was first built for the parish, to which the chapel that bears the inscription is now an appendage, its situation was actually "in the Fields," there not being any houses or other buildings contiguous to it; and that appellation was properly conferred upon it to distinguish it from the parish of St. Giles's, Cripplegate, just as a similar appellation was given to the parish of St. Martin-in-the-Fields, to distinguish it from St. Martin, Ludgate, St. Martin, Orgars, St. Martin, Outwich, or any other parish having Martin for its tutelar saint. I remember having been informed, a good many years ago, by a very worthy old friend of mine,* that his father often told him he had seen hay made in the fields which lay between the present church of St. Giles-in-the-Fields and Covent Garden; and it is more than probable that a street still called Long Acre, which is a part of that space, was then a hay-field. Another part of it was then called Cock and Pie Fields, from the sign of a country ale-house (the Cock and Pie) which stood near the spot that is now the north or upper end of Little St. Martin's Lane. The streets which now compose what is called "The Seven Dials" were built on these identical fields. W.

[1817, *Part II.*, *pp.* 113-114.]

Passing in at the Monmouth Street gate of St. Giles's Church a few Sabbaths ago, some I saw were viewing Pendril's tomb, and others the Belasyse monument at the east end of this handsome church; but neither the one nor the other, I found, could easily be deciphered. Time is making rapid progress in the destruction of both these records of memorable events and noble families; and, unless you think them worth a place in your ever-living collection, it is feared their inscriptions may be lost for ever.

I have endeavoured to decipher the Belasyse monument, and enclose it you.

What is recorded of Pendril, who so industriously conveyed his Sovereign in zig-zag traverses from the pursuit of his inveterate enemies, I will send you at another opportunity.

* Mr. Caleb Jeacocke, who was born in the parish of St. Giles's-in-the-Fields, and remained therein until his death, which happened on January 7, 1786, at the age of seventy-nine; and his father, if not born in it (of which I am not certain), was at least one of its inhabitants from his boyish days, a circumstance that will sufficiently account for his remembering the hay-fields as above-mentioned. There is an excellent portrait of Mr. Jeacocke in the vestry room of St. Giles's-in-the-Fields, which the late Charles Catton, Esq., R.A., painted from memory soon after his death, and presented to the vestry as a memento of the great regard and esteem that he had for the deceased.

The inside of St. Giles's Church is simply elegant, very light, and I have sometimes thought it beautiful. It has a few good monuments; in its north aisle is a black marble slab of that tried and independent patriot Andrew Marvel, on which is inscribed a brief history of his life.

I read it many years ago, when it was readable; it is now scarcely so. If it has not already been in your repository, I will endeavour to transcribe and send it, with some little notices of what perhaps may be esteemed interesting monuments. L. H.

Inscription on a Monument against the East Wall Outside of St. Giles's-in-the-Fields.

On the sarcophagus:

"The Right Honourable JOHN Lord BELASYSE had issue by his third marriage with Lady ANNE POWLET, three sons and nine daughters: whereof three sons and five of the daughters died in their infancy: HONNORA Lady Dowager BERGAVENNY, widow and relict of GEORGE Lord BERGAVENNY, one of the coheirs of the said JOHN Lord BELASYSE, who died without issue the 6th of January, 1706, and is interred in this Vault: The Honourable Dame BARBARA WEBB, and the Honourable CATHARINE TALBOT, the two surviving Daughters and Coheirs now living, caused this Monument to be erected. Also the Honourable ISABELLA, the youngest daughter, who married THOMAS STONOR, of STONOR, in the County of Oxon, Esqr. one of the coheirs of the said late Lord BELASYSE, and dyed without Issue the 4th of June, 1704."

On the base below: [omitted.]

St. James's Church, Piccadilly.

[1824, *Part II., p.* 113.]

I beg to lay before your readers a representation of the monument erected in St. James's Church, Piccadilly, to the memory of the celebrated naturalist and learned and amiable man, the late Mr. Benjamin Stillingfleet (see Plate II.). It was designed by his great-nephew, Edward Hawke Locker, Esq., and executed at his expense by Mr. Bacon. N. R. S.

St. James's Park.

[1853, *Part I., pp.* 514-515.]

Very little seems to be known about the condition of this park before it was replanted and beautified by Charles II. In Mr. Cunningham's excellent "Handbook of London," it is said till that time to have been little more than a grass park, with a few trees irregularly planted, and a number of little ponds. I subjoin, however, the contents of two documents which show that the laying out and embellishment of the park upon a somewhat elaborate scale was effected by James I. Some of your correspondents may, perhaps, have the opportunity of showing how the decorations executed in pursuance of the following warrants had so entirely gone to ruin as to leave no suspicion of their existence. The particulars

of the planting of the "mulberry garden" given in the "Handbook" as having taken place in 1609, "when £935 were expended by the King in planting mulberry-trees near the palace of Westminster," are quite consistent with the execution of the following warrants. And, perhaps, some of the "number of little ponds" which existed before the relaying out of the park by Charles II. may have been the remains of the "waterworks and ffountaynes," which had fallen into decay by the lapse of time.

The mention of "houses and defenses for orenge-trees" presents a curious fact in the horticultural history of the country. These orange-trees must have been some of the earliest in England, perhaps only second to those said to have been planted at Beddington, in Surrey, by Sir Francis Carew, who married the niece of Sir Walter Raleigh, the first introducer of the fruit, and which trees are alluded to by Bishop Gibson in his additions to Camden's "Britannia," as having been there in 1595.

The first document is the draft for a warrant under the Privy Seal. Being incomplete, as drafts were often left, it is without date, but the mention of the Princess Mary, who lived only from March, 1605, to December, 1607, confines it within a very limited period:

"James, by the grace of God, king of England, Scotland, Fraunce, and Irland, defendour of the faith, etc. To our trusty and welbeloved Sir Thomas Knyvet knight, warden of our mynt, greeting: Where we have appointed you to make within our parke belonging to our pallace of Westminster, comonly called Saint James parke, certeyne ffountaynes, walkes, waterworks, and other thinges for our pleasure, and certain howses, and defenses for orenge trees and other forreine fruites for the beawtifying of our said parke, and likewise certeine howses for the keepinge and feedinge of our reyne deere, and of our game of ducks. And whereas by the direccion of the Earle of Suffolke, our chamberleyne, you have made certeine necessarie lodgings for some gentlewomen attending upon the Ladie Marie, our daughter. Theise are to will and aucthorise you out of such our moneys as are or shalbe from time to time in your handes, risinge by the profitt of our minte, to pay or cause to be paid all such somes of money as shalbe requisite for the makinge, finishinge, and amendinge, of the saied ffowntaynes, walkes, waterworks, and other thinges, and for the said buildings and keepinge of our games, according to such billes of charge of the same as shalbe subscribed by the officers of our workes for the time being or any three of them, whereof the surveyor or comptroller of our said workes to be allwayes one. And we are further pleased to graunt unto you an allowaunce of six pence by the day for the attendance of one man to keepe our said orenge trees and other forraine fruits, and also an allowaunce of foure pence by the day for one other man to keepe and feede our said raine deere, duckes, and other fowles in our said parke, to be

also paid out of our moneys arising by the profitts of our said mynt. And theis our letters shalbe your sufficient warrant and discharge in this behalf. Geven, etc., under our privie seale, at our" (not completed).

But I have also met with an original warrant under the Privy Seal relating to the same matter, and directed to the same person, but varying considerably in effect as regards the extent of embellishment designed for the park. It has the advantage of being complete in every respect.

"James, by the grace of God, king of England, Scotland, France, and Ireland, defendour of the faith, etc. To our trusty and welbeloved Sir Thomas Knyvet, knt., warden of our mynt, greeting: Where we have appointed you to make within our parke belonging to our pallace of Westminster, comonly called St. James parke, certaine howses and defenses for orenge trees and other forreine fruites, for the beawtifying of our said parke, and likewise for the keepinge of our game of ducks: Theise are to will and aucthorise you out of such our moneyes as are or shalbe from time to time in your handes, to pay or cause to be paid all such somes of money as shalbe requisite for the said buildings and keepinge of oure games, according to such billes of charge of the same as shalbe subscribed by the officers of our worke for the time being, or any three of them, whereof the surveyor or comptroller of our said workes to be allways one. And theis our letters shalbe your sufficient warrant and discharge in this behalf. Given under our privie seale at our mannor of Greenwich, the sixtenth day of Aprill, in the third yere of our raigne of England, France and Irland, and of Scotland the eight and thirtieth.

"(Signed) THO. PADSER.
"Dep. Hug. Alington.

"To our trusty and welbeloved Sir Thomas Knyvett, warden of our mynt."

The date of this warrant (1605) is four years previous to the planting of the mulberry garden.

But we are not left to conjecture whether these directions were carried out. In the "Pell Records—Extracts: James I.," edited by F. Devon, Esq., are entries of several payments relating to the stocking and laying out of St. James's Park, which show that operations for that purpose were in progress for some years, and that the king, besides the rare collection of "orenge trees and other forreine fruites" (what were these latter?), must have had a considerable zoological collection there. Among them will be found payments for works, including the purchase of land, the building of houses and making of ponds for cormorants, ospreys, and otters, to

be there kept for the royal "disport", the ponds being supplied with water by a sluice from the Thames. "Rosamond's Pond" was supplied by a stream from Hyde Park.

With reference to the laying out of the park specified in the documents given above, there will be found in the same work complete evidence that the directions were fulfilled; at all events, that they were paid for. At pp. 327-331 is the copy of a warrant issued upon the appointment of the Earl of Montgomery to be keeper of the palace, etc., of Westminster, under the date of December 4, 1617. It is directed to the treasurer and under-treasurer of the exchequer, and recites that, "Whereas by virtue of sundry former warrants under our privy seal, there hath been a yearly sum of £37 1s. 8d. paid out of the receipt of our exchequer as well unto our right trusty and well-beloved Thomas, Lord Knivett, as to Robert, Viscount Rochester, late Earl of Somerset, keepers successively of our palace of Westminster, and other places thereunto annexed," etc., which sum was apportioned for the paying of charges for various sorts of fowls kept in Saint James's Park: and by virtue of other letters under the Privy Seal (one dated October 27, anno 2, the other December 12, anno 3, to one of which the draft given above very probably belongs), sundry other allowances were granted to the said Lord Knivett, warden of the mint, namely: "£20 per annum for loss of lodgings at Whitehall, formerly in his charge as keeper or our privy chambers and gardens there; 6d. daily for a man to keep the orange trees and other foreign fruits; and 4d. daily to another man for feeding the rein deer, ducks, and fowls," all which yearly allowances amount to the sum of £72 5s. 10d. "We being graciously pleased to bestow the said office of keeper of the palace of Westminster on our right trusty and right well-beloved cousin, the Earl of Montgomery, during his life, are pleased that he shall receive all the said particular allowances yearly during his life, out of the treasury of the receipt of the Exchequer"; therefore the said treasurer, etc., are to pay the same, together with the charges for keeping in repair of the "fountains, walks, waterworks, houses, and defenses for orenge trees lately made by the said Lord Knivett by our appointment." J. B.

[1853, *Part II.*, *pp.* 53-54.]

The little ponds remaining in St. James's Park when laid out by Charles II. were very probably not those for which the keepers were appointed; but I can perceive nothing discordant in the two contributions of T. E. T. and myself, or between the "Handbook" and the Stat. 23 Henry VIII., c. 21.

As a trifling addition to the history of the palace, I subjoin the copy of a letter addressed in the year 1604 by Edward, Earl of

Worcester, Master of the Horse to the King, to the Clerk of the Signet, directing stables and other accommodation to be provided at St. James's when it was appropriated as a residence to the Prince of Wales, then not four years of age. How far the relaying out of the park, brought to notice in my previous communication, was connected with the works executed for the occupation of the palace by the Prince, I must leave to your readers.

"Whereas St. Jameses howse is appoynted by his Matie for the Prince to lye at, unto the wch there is neyther barne nor stable belonginge, the wch wante of necessitie must bee supplyed: Theise are therefore to praye you to draw a warrant unto the Lo. Heighe Treasurer to gyve his directions unto the officers of his Maties woorkes for the buildinge of such convenient stablinge and barne roome as shall there bee founde needfull for the Prince's service.—Whitehall, this xij^th of July, 1604.

"Yo^r lovinge ffreind,

"(Signed) E. Worcester.

"To the Right Woo^r S^r
Thom. Lake, knight,
one of the clarkes of
his Maties Signett."

J. B.

St. James's Square.

[1806, *Part II., pp.* 791-792.]

Walking through St. James's Square a few days since, I could not but notice the basement, or pedestal, set up for a statue in the middle of the iron railing, which surrounds the verdant enclosure. Upon the east and west sides of it I read the much-revered name, "GULIELMUS III." and no more. I understand it is meant to honour the immortal memory of a prince to whom every honest Briton is unspeakably obliged; and it instantly called to my recollection the following nervous inscription, which is sent you from my copy of the elegant quarto edition of Akenside, 1772, p. 375:

"Gvlielmvs III. Fortis, Pius, Liberator, cvm inevnte ætate Patriæ Labenti adfvisset Salvs ipse vnica; Cvm mox itidem Reipvblicæ Britannicæ vindex renvnciatvs esset atqve Stator; Tvm deniqve ad id se natvm recognovit et regem factvm, vt cvraret ne Domino Impotenti cederent Pax, Fides, Fortvna, Generis Hvmani. Auctori Pvblicæ Felicitatis, P. G. A."

Till a better eulogy than this can be thought of, this, thought I, would be an excellent record of public gratitude. Nassavensis.

St. Catharine's, near the Tower.

[1825, *Part I.*, *pp.* 209-210.]

The ancient collegiate church of St. Catharine, near the Tower of London, has been frequently noticed in your pages. But as the venerable structure is viewed by antiquaries with peculiar interest at the present moment, from the intention of the projectors of the St. Catharine's Docks wholly to remove it, perhaps you will indulge me by admitting this article.

The church is attached to the Royal Hospital of St. Catharine, originally founded by Matilda, Queen of Stephen, in 1148, and refounded by Alianor, Queen of Henry III., for a master, three brethren, three sisters, ten beadswomen, and six poor scholars. It was formerly surrounded by the master's and brothers' houses on the north, and by the sisters' houses on the south side. The latter have been taken down within these few years.

The length of the church is 69 feet, breadth 60 feet; length of the choir 63 feet, breadth 32 feet; height of the roof 49 feet.

This beautiful old structure has been peculiarly unfortunate in the various repairs it has undergone. Numerous alterations were made in it early in the seventeenth century. What appearance the outside wore in 1660 may be learned from Hollar's print in Dugdale (copied in our Plate II.). He is, however, incorrect in giving six windows on the south side instead of five.

The building suffered numerous ill-judged alterations in 1778 and 1802. These were fully noticed by your late ingenious correspondent, J. Carter, F.S.A., in vol. lxxix., p. 100. [See *Gentleman's Magazine Library* Architectural Antiquities, part i. pp. 349-353.]

In 1820 the church underwent another thorough repair; but no correct restorations were attempted, and some of the original features were still further obscured.

The chief innovations at this time were particularized in your vol. xc., i., 497; ii., 114, 294, 502. [Not important enough to print.]

The most interesting monument in the church is that to John Holland, Duke of Exeter, noticed by Mr. Carter in your vol. lxxix., p. 101. See also Mr. Gough's description of it in his "Sepulchral Monuments," vol. ii., Plate LIV., p. 155.

A full and satisfactory account of all the particulars relative to the ancient Royal Hospital, church, and precinct, having been lately published,* embellished with six plates, it will be more satisfactory to refer your readers to that publication than to occupy further space in your columns on the present occasion. I shall therefore only briefly notice the other subjects engraved in the accompanying plate.

Figs. 1, 2 are heads of Edward III. and his Queen Phillippa in stone under the porch at the west end of the church.

* See *Gentleman's Magazine*, vol. xciv., part i., p. 543.

Figs. 3, 4 are two heads neatly carved in wood, which ornament the south and north corners of the stalls.

Figs. 5, 6 are two seals formerly used by commissaries of St. Catharine's; also copied from Dr. Ducarel's history. They are noticed by Nichols, p. 56.

Fig. 7 is the seal of John Holland, Duke of Exeter, who is buried in the church (see before) as Admiral of England whilst Earl of Huntingdon. This seal is copied from Dr. Ducarel's "History of St. Catharine's," where it was engraved from the matrix in the possession of John Topham, Esq., F.R.S. and S.A.

T. ALLEN.

[1831, *Part I.*, *pp.* 391-392.]

Among the additional MSS. in the British Museum* are preserved three documents relative to the hospital of St. Catharine's, near the Tower, the history of which has become interesting from its removal to the Regent's Park. These papers were unknown to Dr. Ducarel when he wrote his valuable work on the hospital,† nor have they been noticed in the recent account extracted from his volume, and presented to the public in a more accessible form.‡ The first is entitled "St. Catherine's Hospitall. A short State from Mich'as 1698 to Mich'as 1707," containing an account of the annual revenue of the hospital, and its appropriation according to the decree of the Lord Chancellor Somers. It commences thus:

"St. Catherine's Hospitall neare the Tower of London is an antient Royall foundac'on, composed of a Master, three Brothers [clergymen], three Sisters [widdows and gentlewomen] and tenne Beadeswomen [poore and aged people]. By the deprivac'on of Sir James Butler, late Master of the said Hospitall at Mich'mas, 1698, on the visitac'on of the late Lord Chancellor Somers, the Right Honble Lewis, Earle of Feversham, was appointed by the late Queene Dowager, Master.

"All the lands, tenem^ts^, and heredit'ts, belonging to the said Hospitall, are in the places and (then were) at the ancient rents following (viz.):

Counties.	*Premisses.*	£	*s.*	*d.*
Hartfordshire.	The Mannor of Queensbury ...	7	6	8
Wiltshire.	The mannor of Chessingbury Priory	16	0	0
Hampshire.	The mannor of Quarley	20	0	0

* MSS. Add. *5017, fol. 79.

† "The History of the Royal Hospital and Collegiate Church of St. Katharine," etc., 4to., London, 1782 (No. V. of the Bib. Top. Brit.).

‡ "History of the Royal Hospital and Collegiate Church of St. Katharine," etc., 4to., 1824.

Counties.	*Premisses.*	£	*s.*	*d.*
Kent.	The mannor of Rushenden ...	22	0	0
	The mannor of Queene's Court	22	13	4
	Danly Farme in the Isle of Shippy	9	0	0
	Lands in Hartelipp parish	2	0	0
Middlesex and London.	Fryer Mead in Stepney	0	1	0
	Severall houses in and neare St. Catharine's precinct	248	8	4
		£347	9	4

The improved vallue of all the estates (as in the hands of the tenants) belonging to the Hospitall, over and above the reserved rents, were computed to be per annum £5,239 7 3

"At present are: Dr. Verney, Mr. Bissett, and Mr. Ley, Brothers; Mrs. Eagle, Mrs. Streete, and Mrs. Holloway, Sisters."

The paper then proceeds to state the several sums paid by the master out of the said reserved rent of £347 9s. 4d.—namely, to the brothers of the hospital £8 per annum each, to the eldest sister £11, and to the two others £8 each, to the ten beadswomen £4 each, the high steward a salary of £2, the high bailiff £2, the organist £18, the organ bellows blower £2, the chapel clerk £2 the surveyor-general £10, the receiver-general £6 13s. 4d., to the same for printed sermons, pens, ink, and paper, £2, and the taxes £49 10s., making a total of £185 3s. 4d., "whereby the Master hath to himself the remaining £162 6s."

After this follow the directions of the Lord Chancellor, that the rents should be increased, and out of such increase the salaries or stipends should be augmented—viz., the beadswomen from £4 to £8, the brothers from £8 to £40, and the sisters to £20 a year each. This had been partly carried into effect. In addition, it was ordered that as all former masters of the hospital enjoyed the whole of the fines on the renewal of leases, so for the future they should only take a third part, and of the other two-thirds, one part should be shared by the brothers and sisters, and the other go towards the repairs of the building and incidental charges.

It is then stated that the fines from Michaelmas, 1698, to Michaelmas, 1707, being nine years, amounted to the sum of £2,825 10s. 6d., of which the third part, £941 16s. 10d., had been taken by the master, another third by the brothers and sisters, and the last (together with about £200 more, still a debt upon the hospital) was expended on repairs.

The two other papers are of less interest; the first being an acknowledgment from the ten beadswomen of the receipt of their quarter salary, dated December 26, 1699, signed with their names,

and the other a petition of the upper overseers and ancient inhabitants of the hospital and precinct thereof, to the Earl of Feversham, master, desiring him to cause the fees of burial in the church, choir, or churchyard, to be made out and affixed in some convenient place, so that for the future no one might be "vexatiously burdned."

K. N.

St. Mary-le-bone.

[1809, *Part I., p.* 315.]

I have long observed, and not without regret, that whenever you have occasion to mention the parish of Mary-le-bone, you invariably and studiously write it Mary-*la-bonne*.

Mr. Lysons, in his "Environs of London," vol. iii., p. 242, article Marybone, says:

"The name of this place was antiently called Tiburn, from its situation near a small bourn or rivulet, formerly called Aye-brook, or Eye-brook, and now Tybourn-brook. When the site of the Church was altered to another spot near the same brook, it was called, I *imagine*, St. Mary at the bourn, now corrupted to St. Mary-le-bone, or Marybone."

Mr. Lysons's imagination, however (though it never so far misled him as to make him stumble upon the conceit of St. Mary the Good), does not happen to have gone hand in hand with the evidence of antiquity upon this subject. For the name in old writings is constantly "Sancta Maria de Ossibus," which is, strictly, St. Mary of the bones, but popularly, according to the old idiom, St. Mary-le-bone.

S. L. S.

[1813, *Part I., p.* 524.]

The Garden at Marylebone Park (*from Memorandums by Samuel Sainthill*, 1659).

The outside square a brick wall, set with fruit-trees; gravel walks 204 paces long, 7 broad; the circular walk 485 paces, 6 broad; the centre square, a bowling-green, 112 paces one way, 88 another; all, except the first, double set with quickset hedges, full grown and kept in excellent order, and indented like town-walls (Fig 5).

[1814, *Part II., p.* 112.]

Herewith I send you a front view* of Marybone House, formerly a very celebrated mansion, but which was pulled down in 1791, and

* The drawing sent by our correspondent is not sufficiently finished for the engraver's use. A slight front view of the school-house appears in a "view, principally comprising Marybone House, gardens, park, and environs, as they probably stood in the time of Queen Elizabeth, when her Majesty entertained the Russian ambassadors with hunting in the said park; from an original drawing by Gasselin in 1700" (See Pennant's "London," and Lysons's "Middlesex"). In this house a considerable school was kept many years by Mr. de la Place, and after

the site thereof covered by new streets and stables, nearly opposite the church. Tradition has handed down to us that it was a palace of our Popish Queen Mary, and certainly the architecture of the building, and those vestiges of former grandeur connected with it—its once beautiful gallery, its spacious hall, and the noble entrance both to the front and back part of the building—sufficiently corroborated the report. This house belonged for many years before it was pulled down to His Grace the Duke of Portland, and was inhabited, as many of your readers and some of your correspondents (especially your worthy correspondent W. C. D., of Abbots Roding) can well recollect, by the Rev. John Fountaine, and after his decease by his widow, and was in their days a public school. At this school some of our nobility and many of our gentry were educated; and the character of the family and of the school being well established, it was frequently honoured by the visits of persons of high rank and most eminent genius during the last century. Marybone Gardens was then a place of public resort; but long before my time they had fallen into decay, and buildings upon them were constantly multiplied, so that, at last, little more than the house, gardens belonging to it, and school-yard, remained untouched; and these were soon involved in the general havoc.

The *European Magazine* for July, 1790, gives a tolerably correct view of the back part of this once noble house, but no account of it accompanies the plate.

[1819, *Part II., p.* 401.]

The Old Queen's Head and Artichoke, now destroyed, was situated in a lane nearly opposite Portland Road, and about 500 yards from the road that leads from Paddington to Finsbury, and very near to the present new house of that name. The view in the print (see Plate II.) is opposite to the entrance of the house, as the door was on the other side of the bow-window. The barn alongside

by Mr. Fountaine, on whose secession the building was demolished in 1791. This plate is "dedicated to the Noblemen and Gentlemen educated at the said School, by their very humble Servant, John Thomas Smith." Mr. Lysons, in his "Environs," says: "The manor house, which, during the time it was vested in the Crown, is said to have been used as one of the palaces, was pulled down in 1791. By a drawing of Rooker's, in the possession of John White, Esq., of Devonshire Place, it seems to have retained some traces of the architecture of Queen Elizabeth's time, but the greater part appears to have been rebuilt at a later period, perhaps by the Forsets, and the south front was certainly added or renewed not more than a century ago. Devonshire Mews are built on the site of the manor house. The manor, with all its appurtenances, was granted by James I. in 1611 to Edward Forset, Esq., for £829 3s. 4d.; was sold in 1710 to the Duke of Newcastle for £17,500, the rental then £900 per annum, and is now the property of his descendant, the Duke of Portland. Such has been the improvement of the property, from the great increase of the buildings, that it is now (1795) said to produce £12,000 per annum in ground rents only."

was well known by the name of Edmondson's Barn, it belonging to Mr. Edmondson, coach-painter to the Queen, in Warwick Street, Golden Square, where he used to execute the first part of his coach-painting. The lane was not any public road, only for foot-passengers, as it led into the fields, towards Chalk Farm, Jew's Harp House, Hampstead, etc. On the other side the paling was the lane and a skittle-ground belonging to the house. It was surrounded at the back and one side by an artificial stone manufactory and several small houses with gardens attached to them. B. L.

St. Pancras.

[1805, *Part II.*, *p.* 993.]

At the suggestion of more than one of your correspondents, I send you a sketch of the diminutive parish church of St. Pancras, the ancient outline of which has been repaired till it has almost the appearance of a modern religious structure. The materials used in the original building are so totally covered with repeated coats of plaster that I really cannot say what they consist of, but it must be acknowledged the shape of one or two of the windows remain unaltered, and that the church is perfect and neat, to the great credit of the vestry (see Plate I.).

The cemeteries annexed are inclosed by excellent walls and iron rails, and are very large, particularly that lately purchased north-east of the church, which joins another recently consecrated for the parish of St. Giles-in-the-Fields. A few years past several fine elms fronted St. Pancras, and the tea-gardens, termed the Adam and Eve, north of it, were surrounded by other trees, which gave the place a picturesque appearance, at present completely reversed. The elms were trimmed till they perished; those before the Adam and Eve were cut down, the house itself demolished with others adjoining, and we now have a miniature brick chapel, bounded by iron gates, almost as large as the building, forming the front of the burial-ground of St. Giles, and a new Adam and Eve, deprived of its ancient verdant garden. J. P. Malcolm.

[1806, *Part I.*, *p.* 113.]

Your ingenious correspondent, Mr. J. P. Malcolm, having given you a south-west view of the church of St. Pancras (LXXV. p. 993), has induced me to send you (Plate I., Fig. 1.) a north-east view of the same structure, taken some time back. The history of it, mentioned by Mr. Malcolm, could not fail of being very acceptable to many of Mr. Urban's readers; and I hope there will not be any obstacle to its appearing in a future magazine.

The epitaphs, etc., subjoined, were copied from tombs and gravestones in the churchyard at the time the view was taken.

D. Parkes.

On a handsome monument on the south-west side, in the churchyard, is the following inscription:

"MARY BASNETT, daughter of THOMAS and ANNE BASNETT, of this parish, died the 10th of Feb. 1756, aged 23."

Arms: On a lozenge, a chevron between three helmets.

On another monument:

"ELIZABETH, wife of MICHAEL BOURKE, esq., died Sept. 7, 1784, aged 74."

On a plain grave-stone:

"✠ Here lies the body of his Excellency Count PHILIPPO NUPUMECENO FONTANA, Obiit 6th December, 1793, ætat. 52. *Requiescat in pace.*"

On one side a plain square pedestal:

"MARY WOOLSTONECRAFT GODWIN, author of A Vindication of the Rights of Woman; born 27th April, 1759, died 10th September, 1797."

Within the church is a monument, with an inscription to the memory of the celebrated painter Cowper; but as I had not an opportunity of transcribing it, shall hope that Mr. Malcolm will supply the defect. D. P.

[1785, *Part II., p.* 937].

Passing through the churchyard of St. Pancras a few days since, I remarked a large raised tombstone with the following monogram and inscription on it, which should be glad to see explained in your magazine.

"O. W. (in a cipher*) PER BONAM FAMAM ET PER INFAMIAM. OB. JAN. 31. A.D. 1699. ÆT. 86."

At the same time two grave-stones, very neatly finished, were brought in a cart to the gate of the yard, thus inscribed—on the head-stone:

"William Woollet, Engraver to his Majesty, was born at Maidstone in Kent upon the 15th day of August MDCCXXXV. He died the 23d, and was buried in this place the 28th day of May, MDCCLXXXV."

On the foot-stone:

"W. W. MDCCLXXXV."

I thought proper to notice it, that it might be known where the remains of this great artist were deposited. M. SKINNER.

[1816, *Part I., p.* 401.]

I beg you to insert views of two parochial chapels erected within these few years in the vicinity of the Metropolis (see Plate II.).

The chapel of St. James was built in 1792, on the east side of the road from Tottenham Court to Hampstead. The chapel and the adjoining cemetery, though locally situated in the parish of Pancras, are made by Act of Parliament to belong to the parish of

* See it in Plate II., Fig. 4.

St. James, Westminster, as are the chapel and cemetery of St. Giles, to the parish of St. Giles-in-the-Fields. The chapel of St. Giles was erected in 1804, and is situate immediately adjoining to the parish church of Pancras. M.

Seven Dials.

[1833, *Part I., pp.* 502-503.]

I beg to call the attention of yourself and readers to the chapel generally known by the name of the French Church, and situate in Crown Street, St. Giles's, formerly called Hog Lane, and which leads from the end of Tottenham Court Road to the Seven Dials.

The chapel or church itself abuts immediately on the west side of Crown Street, and is surrounded by a court on the three other sides, which court affords access to a range of dwellings, apparently built about the same period as the church, and endowed as alms-houses.

Over the west door is the following inscription, engraved on a stone slab in five lines, on the average ¾ of an inch apart, in modern Greek characters about 2 inches high.

"Ετει σωτηρίῳ 1677 ἀνηργέρθη ὁ ναὸς οὗτος ὑπὲρ γένους Ἑλλήνων, Βασιλευοντος τοῦ γαληνοτατοῦ Καρολοῦ τοῦ Β, καὶ ἡγεμονεύοντος τοῦ Πορφυρογεννήτου ἄρχοντος Κυριόυ Ἰακώβου, ἀρχιερατεύοντος τοῦ ἀιδεσιμωτάτου Κυρίου Ἐνρίκου τοῦ Κομπτώνου, διὰ δαπάνης τῶν ἄνωθεν καὶ τῶν λοιπῶν ἀρχιερέων, συνδρομῆς δὲ τῆς ἡμῶν ταπεινότητος Σαμοῦ * * * * * * τοῦ ἐκ τῆς Νήσου Μήλου."

I am indebted to Lieut.-Colonel Leake, the author of various profound works on the antiquities of Athens and Asia Minor, for the following translation of this inscription, the deciphering of which, from the peculiar character in which it is written, was a work of no ordinary difficulty.

"In the year of salvation 1677, this temple was erected by the Greeks, in the reign of the most serene Charles the Second, and when the Lord James was Prince and Royal Duke, and the most Reverend Lord Henry Compton, High Priest (Bishop of London), at the expense of the above-mentioned, and of other the High Priest and Nobles, and with the concurrence of our humility, Samuel *the son of* * * * * * of the Island of Melos."

It is well known that all this quarter of the town was built in the reign of King Charles II.; and, in fact, Soho Square,* according to Maitland and Stow, was originally named King Square, although from the first it was vulgarly called Soho Square. It does not seem to admit of a doubt that Greek Street derived its appellation from its proximity to the Greek Church.† It would appear that the numbers of Greeks resident in London are so materially diminished, as not to leave sufficient members to form a congregation, for in 1758 the church was transferred to the French refugee Protestants, many of whom occupied this quarter of the town, and who attended

* Monmouth House occupied at one time the south side of the square.

† Pennant, on the idle authority of the misspelt dating of an old letter, assumes that it was originally Grig Street.

the performance of divine worship in the chapel at Spring Gardens. The Greek Church, with its dependences, such as the alms-houses, was very lately in the possession of the parish of St. Martin's-in-the-Fields, but has not long ago been sold, as I understand, and the poor who occupied the alms-houses have been transferred to the country establishment.

It is said by persons who know the spot perfectly well that, previously to this last change of proprietors, there were inscription stones existing in the gable ends of the houses, one of which stated that that mass of building had been erected by Nell Gwyn, and two others recorded the names of other benefactors. These inscribed slabs, however, have disappeared within these few years.

In the collection of State Trials, mention is made of this church in the trials of Atkins, Berry, Green, and Hill, which took place in February, 1678-9, in the thirty-first year of Charles II. They were accused of the murder of Sir Edmond Bury Godfrey: the first was acquitted, but the three last were condemned and hung. It appears from the report of these trials that Sir Edmond Bury was a very active magistrate, and indefatigably engaged in the discovery of the plotters in Titus Oates' conspiracy, which drew upon him the hatred of many Roman Catholics, who wished to remove out of the way so determined an enemy. In the report of the trial, it is stated that Berry, Green, and Hill, with others, murdered Sir Edmund Bury Godfrey in Somerset House, and, after concealing the body for some days, carried it away in a sedan-chair through Covent Garden into Long Acre, and on to the Grecian Church near Soho. When they had the body there, they got a horse ready, and mounted the corpse upon it, Hill being set up behind to hold it up. The party then proceeded with their burden into the fields, cast it into a ditch, and ran the body through with Sir Edmund Bury's own sword, to make it appear that he had committed suicide.

THOS. LEVERTON DONALDSON.

SHADWELL.

[1823, *Part I., p.* 201.]

An architectural friend having favoured me with an excellent drawing of the new Church of St. Paul, Shadwell, Middlesex, I send a lithographic representation of it (see Plate I.).

Inscription on the west front:

"J. Walters, architect; re-built anno Domini M.DCCCXX.—J. Streather, builder."

Shadwell was formerly called Chadwelle, and took its name as is supposed from a spring dedicated to St. Chad. It was a hamlet of Stepney till 1669, when it was separated from that parish by an Act of Parliament. It lies in the hundred of Ossulston.

The old church, dedicated to St. Paul, was built in the year 1656,

principally at the expense of Thomas Neale, Esq. There are various views of it, viz., "Maitland," vol. ii., p. 1,379; Booth's "London Churches," etc. It being very much out of repair, the inhabitants determined to erect a new one.

The Shadwell Waterworks are disused, the concern having been purchased by the company of the East London Waterworks.

H. C. B

Shoreditch.

[1840, *Part I., pp.* 520-521.]

A relic of ancient domestic architecture has been recently taken down in the High Street of Shoreditch, which, although possessing little of interest on the ground of architectural decoration, was remarkable from its antique and rustic character, and the contrast it afforded to the adjoining houses. It was a plain example of the domestic architecture of the early part of the sixteenth century—one story in height above the ground floor, and consisted of a centre, where was the original porch of entrance flanked by two acute gables with enriched barge-boards, and plastered. This portion alone had any interest, the other parts of the house having been altered to suit the convenience of the modern possessors, it being divided into two tenements, forming Nos. 54 and 55 in Shoreditch. At the period of its erection it was probably the first house on that side of the road, in the village of Shoreditch, similar houses being found in such situations in almost every country village. A group of old houses formerly existed about the same spot, on one of which was the royal arms of a sovereign of the House of Tudor, which was noticed in *Gentleman's Magazine* for May, 1822, p. 406. [See *ante*, Vol. I., p. 59.] The subject of the present notice was almost the last remaining.

Somerset House.

[1798, *Part I., p.* 9.]

Somerset House is now only remembered by name. That once extensive building has given place to a still prouder structure, which in its turn shall be "driven from the face of the earth, and the spot whereon it stood shall know it no more."

There are many who recollect the venerable aspect of the court-way from the Strand, as well as the dark and winding steps which led down to the garden, for years suffered to run to decay, and where the ancient and lofty trees spread a melancholy aspect over the neglected boundary, by no means unpleasing to the visitor, who in a few moments could turn from noise and tumult to stillness and repose.

The view annexed (Plate I.) represents the inner front of Somerset House, which, at the time the drawing was made, was all that

remained of that once magnificent palace.* The sheetings of lead on which the present pavement is laid, the watch-box, the wooden way to the remains of the old building, with part of the front, arched entrance, scaffolding, and progress of the new, are here exactly delineated, and form a view not less curious than interesting.

Somerset House was built by the aspiring but impolitic uncle of the Sixth Edward, during that King's minority. M. R.

Stepney.

[1792, *Part I.*, *p.* 401.]

Stepney Church, like most of its Gothic brethren, is hurrying fast to decay, and it is a subject of regret that, in a few years, many beautiful structures of that style of architecture must trust their remembrance to the frail conveyances of canvas and paper. Though Stepney cannot boast of many of the decorations belonging to the Gothic, there is still something majestic in its outward appearance, though defaced by strange brick porches with little grated windows. The tower is remarkably plain and without battlements. The pillars which support the roof are short and very thick, with clumsy arches deforming the inside much. Over the porch, on the side represented in the engraving (Plate II.), is an old bas-relief, partly covered by the tiles, but so much so as to prevent a person from forming any positive opinion of what it is. I conjectured it was the Virgin Mary seated on clouds; possibly the date of the building may be beneath.

P. Malcolm.

[1792, *Part II.*, *p.* 592.]

I was greatly pleased with the plate and account of Stepney Church given by Mr. Malcolm in p. 401. I observed yesterday by the side of the large window, which is near the great porch, a stone fixed in the wall, upon which is carved a figure of the Virgin Mary holding the infant Jesus, and a figure kneeling before them. The three figures are extremely defaced. Over the porch, represented in Mr. M.'s plate, is a crucifix, with the Virgin Mary and Mary Magdalen, as I suppose; but the top of the porch is built against some part of it, which makes it impossible to judge positively who the two figures are.

Near the opposite porch is a stone brought by Captain Thomas Hughes from Carthage, upon which is the following inscription [omitted].

There are several very old tombstones, upon one of which I saw the erroneous date of 1113. M. S.

* See this month's *Review*, p. 49.

[1792, *Part II., p.* 1186.]

The just observations of D. N. I take in good part. He must certainly have supposed me perverse indeed to mistake a crucifixion for a Virgin Mary; but the fact is, he has committed precisely the same mistake (I hope not from the same cause) I had fallen into, thus: in viewing the building, I observed a decayed representation of the Virgin in the spot mentioned by M. S., and unfortunately placed it over the porch; so N. D., in observing and drawing the windows, has given us the south as the east window. Those drawings are faithful, and, no doubt, the mistakes are equally unintentional.

In the wall on the north side of the altar stands a light Gothic tomb to the memory of Sir Henry Colet, Knt., citizen and mercer, Lord Mayor of London, etc., which tomb has undergone several reparations, one at least injudicious, as I presume the original design was without Ionic pillars: Gothic and Grecian architecture mixed makes a poor figure. The dates of repairs are 1605, 1697, and 1782. This Sir Henry was father of the founder of St. Paul's School. On a house not far from the church is a bust of Sir Henry.

A brass plate, let into a tablet of dark marble, tells us:

"Here lyeth the wife of John Brewster, esqvir. Obit. anno ætatis suæ 46. Annoq; D'ni 1596."

There are several other tablets and mural monuments close to the altar. The pews, and, indeed, the whole of the church, exhibit neatness and cleanliness. The altar is handsomely decorated with painting, and the organ is large and elegant. J. P. MALCOLM.

[1793, *Part II., pp.* 713-714.]

I have made another visit to Stepney, with a view to examine again the monument of Sir Henry Colet. The result is a drawing, which I present to your readers, and more particularly to M. S.

I do not find, upon attentively viewing it, any positive certainty, either in the ornaments or the placing them, that may decide whether they are all original, or whether the Grecian are added. Indeed, the tomb has been so repeatedly repaired, as the inscriptions carefully inform us, that one can scarcely conjecture why it has happened that it has required so much attention.*

The slab which covers the tomb undoubtedly has either been a black, or it is modern, for the inscription, instead of reading across the top, is placed lengthways; and, besides, it records the repairs. It is probable, if there has been one, some of the alterations have been fatal to it. What follows appears to have been placed there in 1783, as the paint is quite fresh:

* See Plate III., Fig. 3

"Here lies interred the body of Sir HENRY COLET, knt. citizen and mercer, and lord mayor of London in the years 1486 and 1495. He was the third son of Richard Colet, esq. and the father of Dr. John Colet, dean of St. Paul's, who founded St. Paul's school in 1512, and committed the same to the trust of the worshipful Company of Mercers; by whom this tomb has been repaired in the years 1605, 1697, and 1783."

Half of the above is on one side, and the rest on the other, of the tablet, which ornaments the frieze on the top of the tomb. Whether or not this monument has been from the first in its present taste* is to me very doubtful; I should incline to think otherwise. I have seen many tombs of founders of chancels, aisles, etc., where (as is common) niches have been left in the wall for them, with the arch or recess ornamented, and merely a cluster of pillars or moulding on the sides and top.

I have given the bas-reliefs (Figs. 4, 5). That of the Crucifixion cannot be mistaken. The other appears to be the marriage of St. Catharine,† as the figure kneeling has drapery. St. John is frequently represented naked, and generally standing. The infant has, I conjecture from the attitude, been seated on the knees of the Virgin. But why the marriage of St. Catharine should have been placed here is not to be otherwise accounted for than that it is a remain of some more ancient structure. It is so placed as to lead one to suppose its preservation was the principal motive in the architect, as it has no connexion whatever with the general plan of the building. J. P. MALCOLM.

[1793, *Part II., p.* 904.]

As your correspondent Mr. Malcolm seems well acquainted with the antiquities of Stepney Church, I should be glad to know whether he thinks there is any foundation for that universal tradition of the lady, who has a monument erected to her memory at the east end of that church, being the heroine celebrated in a popular old ballad. I am apt to think it has arisen only from the circumstance of a fish being in the lady's arms with an annulet over it, which the vulgar opinion has settled to be the fish gaping to swallow the ring. The inscription is so much obliterated that I cannot trace it all out—not that I imagine it has any allusion to the history in the ballad, though I do not dispute but many of our old ballads have a real foundation.

* * *

* In the "New View of London" it is called a spacious marble monument of Ionic order, containing these arms: 1. Sable, on a chevron engrailed between three hounds trippant argent, as many annulets of the first. 2. The arms of the Dean of St. Paul's, viz.: Gules, two swords in saltire argent, hilted or, in chief the letter D of the third. This is impaled with the coat before-mentioned.

† Is it not rather the adoration of the Magi, the three reduced to one?

[1804, *Part I.*, *p.* 431.]

Happening to stroll the other day into Stepney Churchyard, to indulge a fancy for epitaph-hunting, which seizes me when I take my walks about town, I observed the following memorial of a most afflicting providence which happened last year, which by some accident has not been recorded in your magazine. It is inscribed on a handsome upright stone, at whose expense I know not, as the whole family appears to have been extirpated.

"Sacred To the memory of the following persons, Who all suffered in one conflagration, on one day and one hour, at the Three Cranes, Mile End Road, the 3d of June 1803. Mrs. Barbara Ford, aged 71 years. Mr. Joseph Williams, aged 42 years. Mary his wife, and daughter of the above Mrs. B. F. aged 39 years. Esther Williams, aged 13 years. Joseph Williams, aged 9 years. Richard Williams, aged 7 years. Children of the aforesaid Joseph and Mary Williams."

The following, which is also new, seems to merit a place in your useful repository.

"To the memory of Mr. LUKE HEMING, who died Feb. 26, 1804, aged 33."

C. A.

STOKE NEWINGTON.

[1820, *Part I.*, *p.* 389.]

The parish of Stoke Newington* has been remarkable for three public-houses having singular signs—namely, the Falcon, the Rose and Crown, and the Three Crowns: the Falcon, as emblematical of the favourite diversion of Falconry among the nobility and gentry, in the reign of Henry II.; the Rose and Crown, as emblematical of the junction of the Houses of York and Lancaster; and the Three Crowns, of the Union of the Three kingdoms, England, Scotland, and Ireland.

The Rose and Crown was the last to be divested of its ancient appearance, which it retained until the year 1815, when it was pulled down and a new house erected on its site, which was enlarged and brought forward in a line with the adjoining houses, previous to which the old house stood back some feet from the footpath. On the wall of one of the lower rooms of this house there is a rude painting of it as it formerly was; but, upon inquiry, I find it was painted after the house had undergone the alteration, done principally from recollection, and by no means correct. The wood-cut annexed is a faithful representation of the house as it stood in the year 1806, and is taken from a drawing made in that year by an artist who took great pleasure in collecting drawings of old buildings, and by whom I have been favoured with this.

W. R.

* This article is extracted from Mr. Robinson's "History of Stoke Newington, co. Middlesex" (reviewed in p. 237). The author has kindly favoured us with the annexed wood-cut.

STRAND.

[1765, *p.* 344.]

The workmen employed in paving the Strand, on digging up the posts, discovered a large leaden pipe, which proves to be a part of the great main which formerly conveyed water from Bayswater to the City conduits, and, according to Stow's "Survey," was laid down in 1336. Each yard weighs 112 pounds. The continuation of this pipe from Temple Bar, through Fleet Street, was dug up about twenty years ago.

[1852, *Part I., pp.* 577-579.]

Mr. Cunningham, in his hand-book for London, after adverting to the fact that Waterloo Bridge was for some time called the Strand Bridge, adds that that name "was previously applied to a small landing-pier at the foot of Strand Lane" (first edition, 1849, p. 787), in illustration of which statement he cites first a passage from Stowe, and then the following from the *Spectator*, No. 454.

"I landed with ten sail of apricock boats at Strand Bridge, after having put in at Nine Elms, and taken in melons, consigned by Mr. Cuffe of that place to Sarah Sewell and Company, at their stall in Covent Garden."

Mr. Cunningham also adds a reference to Strand Lane, under which head he repeats the passage from Stow with the following assertion:

"Strand Lane, in the Strand, near Somerset House, led, in the olden time, to Strand Bridge (or pier), in the same way that Ivy Lane, in the Strand, led to Ivy Bridge (or pier)."

The latter structure is thus described in an earlier page:

"*Ivy Bridge, Ivy Lane, Strand.*—A pier and bridge at the bottom of Ivy Bridge Lane, the first turning west of Salisbury Street, leading to the penny steamboats."

Now, it is remarkable that Mr. Cunningham, with regard to these bridges, has erred in the opposite direction to the misapprehension of Mr. Foss, which I noticed in your last Magazine. [See *ante*, Vol. I., p. 9.] Aware that the term "bridge" was applied to landing-places, or, as they are now called, "piers," he has defined Strand Bridge and Ivy Bridge as "piers," in the face of Stow's direct assertion that they were "in the high street."

"Then had ye, in the high street," says Stow, "a fair bridge called Strand Bridge, and under it a lane or way down to the landing-place on the bank of the Thames.

"Ivy Bridge, in the high street, which had a way under it leading down to the Thames, the like as sometime had the Strand Bridge, is now taken down, but the lane remaineth as afore or better, and parteth the liberty of the Duchy and the City of Westminster on the south side."

Stow's descriptions are perfectly clear, and it is unquestionable that "in the olden time" there were bridges on the highway from Temple Bar to Charing Cross. They were, however, both removed before Stow wrote. Still, the names lingered about each locality in connection with the lanes leading to the water-side; and thus they came to be occasionally understood as belonging to the landing-places, to which the inscriptions "Strand Bridge" and "Ivy Bridge" may be seen affixed in some old maps of London. This circumstance, though partaking of a misconception, may justify Mr. Cunningham's definitions in a secondary sense, but not to the exclusion of a proper explanation of what the Strand bridges originally were "in the olden time."

Strype, as quoted by Mr. Cunningham, describes Ivy Bridge as a landing-place, "now very bad, and scarce fit for use, by reason of the unpassableness of the way." In this passage the way to the river is evidently meant, and in the passage first quoted from the *Spectator*, I would suggest that the writer probably meant the same Ivy Lane, the nearest approach to Covent Garden, and not the Strand Bridge, which was at a considerable distance from that market.

Pennant has correctly understood Stow's description of the ancient bridges in the Strand, and Mr. J. Saunders, in an article on "The Strand," in the second volume of Knight's "London," has viewed the ancient features of that highway with good effect. After alluding to the episcopal mansions on the left hand between the road and the Thames, and the occasional glimpses of the river which were seen between them, and on the right hand the open country, extending towards the hills of Highgate and Hampstead, he thus proceeds:

"Among the characteristic features of the way at this period were the bridges. 'Bridges in the Strand!' we fancy we hear the reader exclaiming; yet, strange as it may seem, there were at least three between Charing Cross and Temple Bar, though the waters beneath them were neither very wide, deep, nor turbulent. They were, in short, so many water-courses gliding from the meadows on the north, and crossing the Strand in their way to the Thames, though, at the same time, of sufficient importance to be bridged over. The sites of two of these bridges are marked out and permanently preserved by the names given to the lanes through which their channels found way—Ivy Bridge Lane, and Strand Bridge Lane opposite the end of Newcastle Street. The former was pulled down prior to the appearance of Stow's publication in the seventeenth century; but the latter was then still standing."

But here Mr. Saunders misreports Stow, who not only speaks of Strand Bridge in the past tense—"Then had ye"—but he goes on to say that the parish church of St. Mary at Strand, Strand Inn, Strand Bridge, with the lane under it, the Bishop of Chester's Inn, the Bishop of Worcester's Inn, with other tenements adjoining, were

all pulled down and made level ground in the year 1549, in order to the foundation of Somerset House.

The third bridge to which Mr. Saunders alludes was situated still nearer to Temple Bar, and the following is his account of it:

"The third bridge remained buried in the soil, its existence utterly unknown (the careful Stow does not mention it, so that it had long disappeared before his time) till 1802, when it was discovered during the construction of new sewers a little eastward of St. Clement's Church. It was of stone, and consisted of one arch about 11 feet long, very antique in its appearance, and of the most durable construction."

It is a well-known fact how considerably the general level of London has been raised in the lapse of ages. This is evidently the case in the Strand as well as elsewhere. Even at Holborn Bridge, though that spot still appears so low, the old bridge has been buried beneath the roadway, and when the present Farringdon Street was formed a few years ago, its arch was opened to view at the depth of some feet from the pavement. J. G. N.

[1802, *Part II.*, *pp.* 967-968.]

It gives us pleasure to notice the progress of the noble improvements carrying on on the west side of Temple Bar. Several ancient sewers crossed the site of the intended improvements in their way to the Thames, and were all of them so shallow as to cause the cellars of the adjoining houses to be damp and noisome in the extreme, by the soaking in (through the open gravel which here abounds) of the filth from the sewers, instead of the sewers draining them. An entire new sewer, spacious and deep, has therefore been constructed, communicating at about the middle of the narrow part of Essex Street with the old sewer leading to the Thames. Proceeding northward it crosses the Strand, and in the centre of the street intended to lead on the north side of St. Clement's Church it divides, and one branch has been carried westward along the intended street, almost to the beginning of Wych Street, where, for the present, it terminates. The other branch proceeds eastward along the same street to near the Bar, where it also for the present terminates. These branches in their course intersect and take in all the waters of the old sewers. Where the new sewer crossed the Strand, a very ancient stone bridge of one arch, about 11 feet long, was discovered, covered up 5 or 6 feet with rubbish and moved soil, and, from the hardness of the stone and mortar, was with the greatest difficulty removed. It appears to have conducted passengers over the brook, or gully, which here passed to the Thames, before sewers were constructed and the street raised, and was formerly called Strand Bridge.

Stow ("Survey of London," p. 490) says: "In the high streete was a faire bridge, called Strand Bridge, and under it a lane or way

downe to the landing-place on the banke of Thames." Strype (Book IV., p. 105) says: "Strand Bridge, with the lane under it, was pulled down by Edward, Duke of Somerset, to erect Somerset House." By the last account it should seem that it was farther west than the arch lately discovered, which was probably only thrown over an open ditch or sewer. Sir Joseph Ayloffe, in his illustration of the Cowdry Pictures (*Archæologia*, vol. viii., p. 419), says it was near where Salisbury Street now is, and that the street-way between Charing Cross and Strand Cross (near where Somerset Place is now situated) should be paved and maintained at the charge of the owners of the adjoining lands, by Statute 24 Henry VII., chap. 11. The Statute 34 and 35 Henry VIII., chap. 12, recites that "the way leading without Temple Bar, westward, unto Clement's inn gates, New inn gates, and Drury place, the bridge called Strand Bridge, and the way leading from the said bridge towards Temple Bar, the lane called Foscue lane, from the garden and tenement of the Bishop of Lichfield, and the gardens and tenement called the Bell and Proctors, down to the Strand Bridge, were very foul and full of pits and sloughs, very perilous and noysome, and necessary to be kept clean, for the avoiding of corrupt savours and occasions of pestilence, and directs the same to be paved and maintained at the expence of those who had lands or tenements adjoining thereto." These authorities show that the Strand was not then a continued street, but had only some buildings sparingly erected upon it.

Can the arch at the head of Essex Street be the Pons Novi Templi, or Bridge of the New Temple, by which the lords and others of His Majesty's subjects used to pass to Parliament and Council at Westminster, after coming by water out of the city and suburbs to the said place, which, being broken down, the Templars were called upon by Edward III. anno regni 28 (Claus. 28, Edward III., m. 6., in Rymer's "Fœdera," vol. iii., p. 94, Hague edition; Stow, p. 441) though Mr. Barrington (*Archæologia*, vol. iii., p. 71.) chose to understand pons here of a stair for landing from the river.

Opposite nearly to Twining's tea-warehouse a capital new street is intended to line with Searle Street, and open (by the lower side of Lincoln's Inn Fields), the long and much-wanted communication between the Strand and Holborn. A branch of the new sewer is now constructing along part of this intended new street, and the present openings prepared for the same, and the houses behind the church, present the naturalist with a fine opportunity of examining (as he lately might have done at Snow Hill), the fine stratum of clay which, with a few exceptions by patches of gravel, forms the surface of the immense and famous vale of London, whose fitness for the purposes of the brick-maker, no doubt, in a great measure determined the first choice of this spot for a town, and has, perhaps, not a little

contributed to its amazing extension. The top of this stratum for about $2\frac{1}{2}$ feet deep is of a reddish yellow colour, and contains here and there the *Ludus Helmontia*, or fossils called clay-balls. In the remaining depth of 5 feet, which is at present open, the clay is of a dark lead colour, and contains a few martial pyrites, or heavy irregular black lumps, composed of iron and sulphur, having a shining, silver-like appearance when fresh broken. Six new alms-houses have been built at the back of St. Clement's Church, near to Clement's Inn, and are nearly ready for occupation, when the old alms-houses and vestry-room on the east of St. Clement's Church-yard, now so much in the way, will be immediately taken down. The ground between the new alms-houses and the street (now boarding in) is intended for a burying ground, in lieu of part of the church-yard on the west end, which has been lately new-paved and laid into the street. The church will, when completed, be surrounded by a dwarf wall and iron pallisadoes, as the New Church in the Strand is; but in some places it must be nearer to the church than in others, to suit the streets on each side. The foundation of the new houses opposite to Mr. Twining's are dug out and begun, and we hope that the winter will not yet come on before several houses are erected.

The parish of St. Dunstan adjoining have been preparing to add to the pleasing effect of this noble improvement by repairing and beautifying the outside of their church near the Bar, and the church of St. Mary-le-Strand on the other side is at present undergoing a thorough repair, and will soon have a very beautiful effect.

The Tower.

[1801, *Part I., p.* 504.]

Your London readers would be under some obligations to any correspondent for some account of the spring called the Postern, near Tower Ditch, describing where it takes its rise, the number of years it has been discovered and in use, and the quantity of water that flows in an hour, etc. The access to it has long been deemed a nuisance, being surrounded with filth and nastiness, and exceeding dangerous in frosty weather. The Board of Ordnance having taken the same into consideration, are now making a great improvement by surrounding it with brickwork in the form of a well, which will be covered over with earth, on the top of which will be a pump for the accommodation of the public. The water has been long admired for its goodness. The depth of water in the well is about 4 feet. When it rises higher the excess will run into the Tower Ditch as heretofore, as will likewise the waste water from the pump. Y. Z.

[1789, *Part II., pp.* 804-805.]

I send you enclosed the copy of an inscription, cut on a piece of wood, lately found in the Tower, of which I am sorry I cannot give you a better account. This inscription seems intended for poetry, and is either rendered imperfect by some fracture of the wood, or has been left unfinished by the author, whom I take to have been some person confined on a religious account in the time either of Queen Mary or of Queen Elizabeth. He had probably suffered the rack, which our law tolerated at least, if it did not authorize. Should you think the fragment, such as it is, worthy of a place in your useful and entertaining Miscellany, you may encourage me to send you occasionally something better deserving of that honour.

A Collector of Scraps.

"BI . ToRTVRE . STRANGE .
MY . TRoVTH . WAS . TRYED :
YET . oF . MY . LYBERTY . DENYED :
THER . FoR . RESoN . HATH .
ME . PERSWADYD : THAT .
PASYENS . MVST . BE . YMB
RASYD : THoGH . HARD .
FoRTVN . CHASYTH .
ME . WYTH . SMART :
YET . PASYENS . SHALLE . Po."

[1857, *Part I., pp.* 196-199.]

Like many other fortresses of the Norman era, the Tower of London seems to have been a prison as well as a palace from its very foundation, and in "A Particular of the Names of the Towers," of the date of 1642, no less than eleven "prison lodgings" are enumerated.* We have abundant evidence that these were usually fully tenanted. Its first noted prisoner was Ralph Flambard, the ex-Minister of William Rufus, and from his time almost to our own a constant succession of captives has been kept up. Not to mention French, Scottish, Welsh, and Irish kings and princes, prisoners of war, the "towers of Julius" have enclosed many individuals of royal blood; others illustrious for birth or descent, and filling a conspicuous place in the history of their country; and others, again, whose chief, if not only, record consists of inscriptions cut by themselves on the walls of their prison. The Bell and the Broad Arrow Towers present such memorials, but they are with difficulty accessible; others exist in the Salt Tower,† which is about to be restored. They are most

* These are the Beauchamp, Bell, Broad Arrow, Constable, Cradle, Lantern, Martin, Salt, Wakefield, and Well Towers, and the Nun's Bower, over Cold Harbour Gate, adjoining the White Tower. The document is printed in the Appendix to Bayley's "History of the Tower," p. xxxiii.

† Here is to be seen a curious sphere made by Hugh Draper, of Bristol, a reputed magician, A.D. 1561.

abundant, however, in the Beauchamp Tower, and of this we intend to speak.

This is the second tower on the western side of the Tower Green, having the Bell Tower to the south, and the Devereux or Develyn Tower to the north. These are in a neglected state, but the Beauchamp Tower has of late years been carefully restored, and thrown open to public inspection. Its exterior presents a good example of the military architecture of the early part of the thirteenth century, but its interior has been trimmed up to receive visitors, and retains little of the gloomy aspect of the prison-house; the walls, however, are covered with inscriptions, many of which bear unmistakable testimony to the sufferings of its former inmates.

The tower has its name from Thomas Beauchamp, Earl of Warwick, imprisoned here in 1397. It consists of a basement and two upper floors of a single room each, beside a small cell at the foot of each flight of stairs. The inscriptions are chiefly found in the room on the first floor, which has, beside a fireplace (an accommodation not met with in other towers), four ancient loopholed recesses, and a fifth has been enlarged for the reception of a window. A stout rail prevents as close an approach to the wall as the visitor might wish, but by the aid of a collection of facsimiles which lies on the table* a tolerably correct idea may be formed of the names, mottoes, and devices which cover them. Among the names are those of Lords Thomas Fitzgerald, John and Robert Dudley, Philip Howard, Earl of Arundel, Geoffrey, Arthur, and Edmund Poole, Dr. Abel and Dr. Story, all of whom have a place in history; but many other names occur of persons regarding whom little or nothing is known beyond the fact that they were once prisoners in the Tower. Such are:

George Ardern
Thomas Bamdewin
William Belmalar
William Beveridge
Richard Blount
Henry Crooke
I. C.
T. C.
W. C.
Edward Cuffin
John Decker
William Dollard
Francis Eula
Thomas Foull
James Gilmor
John Treile
Tho. Jenkins
Lancaster Herald
B. Lasels
Robert Malery
Lawrence Milford
Marmaduke Neville
Richard Ood
France Owdal
Walter Paslew
Thomas Peverel
William Rame
James Rogers

* "Inscriptions and Devices in the Beauchamp Tower, Tower of London, with a Short Historical Sketch of the Building and the Prisoners formerly confined therein." By William Robertson Dick. With 100 lithographic sketches.

Thomas Rooper	Robert Tidie
Thomas Rore	Antony Tuchimer
T. Salmon	Waldram
Edward Smalley	Thomas Willingar
Thomas Steven	W. Woodbus
Thomas Talbot	

Some of these names occur more than once, and are then usually differently spelled.

The remains of these now obscure individuals, however, present many points of interest. Bamdewin has left a piece of sculpture in high relief, with a chain border, the balance, hourglass, and Death's head, and "As virtue maketh life, so sin causeth death,"* dated July, 1585. Blount has an inscription in Spanish: "Aquien dises el secreto dastu libertad," July 9, 1553. I. C. (dated 1538) has inscribed in one place: "Learn to fear God"; in another: "Repiens le Sage, et il te aymera." T. C. (1578): "It is the point of a wise man to try and then trust, for happy is he who findeth one that is just." Walter Paslew (1569) has an anchor with "Extrema Cristus."

William Rame (1559) has a long inscription, ending, "Use well the time of prosperity, and remember the time of misfortune." Thomas Rose (May 8, 1666) complains of being "within this tower strong, kept close by those to whom he did no wrong." T. Salmon gives a melancholy calculation of the months, weeks, days, and hours of his close imprisonment; and Thomas Willingar, a goldsmith, has left a sculpture of Death, with his dart and hourglass, a bleeding heart, the initials "P. A.," and "My heart is yours till death." Others have inscribed "i h c," crosses, passages from Scripture both in Latin and in English, skeletons, Death's heads, but particularly heraldic devices, whence we may infer that many were of gentle birth, and hence not unsuitable companions for the Howards, and Percies, and Pooles, and Dudleys, and Fitzgeralds, and Cobhams, who also once tenanted the Beauchamp Tower. There are also several anonymous inscriptions and many unfinished ones.

Before noticing the more distinguished prisoners, we will cite a few instances in which their less-known compeers have revealed some of the secrets of their prison-house. They all relate to the time of Elizabeth, when the use of the rack was common, and even openly defended by authority.

Charles Bailly, an agent of Mary Queen of Scots, besides other inscriptions, has one which says:

> "The man whom this house cannot mend,
> Hath evil become, and worse will end."

* As might be expected, there is every variety of spelling as well as form of character in these inscriptions. For any practical purpose the inscriptions must themselves be studied, or at least Mr. Dick's facsimiles, and it has, therefore, been thought preferable to employ the modern orthography in this article.

Thomas Clarke, believed to be a priest who recanted at Paul's Cross in 1593, has inscriptions dated 1576 and 1578, the former of which ends:

> "Unhappy is that man whose acts doth procure
> The misery of this house in prison to endure."

Thomas Miagh, an Irishman, who is recorded to have been racked, has left his testimony to that effect:

> "Thomas Miagh, which lieth here alone,
> That fain would from hence begone.
> By torture strange my troth was tried,
> Yet of my liberty denied. 1581, Thomas Miagh."

He has also left an inscription in the Bell Tower to much the same effect, ending:

> "patience shall prevail;"

and he has a second inscription (imperfect) here, which reads:

> "O Lord, which art of heaven King,
> Grant grace and life everlasting
> To Miagh, thy servant, in prison alone,
> With . . ."

Bailly, on the other hand, seeks the cold comfort of philosophical reflection:

> "The most unhappy man in the world is he that is not patient in adversities; for men are not killed with the adversities they have, but with the impatience which they suffer."

Miagh's example, however, is by far the most common, and it must gratify every right mind to see so many sentences expressive of hope or pious resignation, and so few breathing either impatience or despondency. "Spera in Dio," "Adoramus Te," "En Dieu est mon esperance," "Dolor patientia vincetur," "Hope to the end, and have patience," and similar thoughts, are plentifully inscribed; and it is somewhat remarkable that the only ones of a contrary nature have been left apparently by one person, William Tyrrel, who in 1541 was a knight of Malta. He exclaims in Italian: "Oh, unhappy man that I think myself to be!" and in another place still more despondingly: "Since Fortune hath chosen that my hope should go to the wind to complain, I would that Time were no more —my star being ever sad and unpropitious."

These, the little-known prisoners, dismissed, we may more leisurely glance around the room, and notice in the order in which they occur, and the inscriptions and devices which demand especial attention, either from the rank of their authors or the peculiarity of their execution.

On the left-hand of the first recess is a handsome device, bearing the name and arms of Peverell, and opposite is seen the desponding inscription of Tyrrel, the knight of Malta.

The next recess is now a fireplace, over which the Earl of Arundel

has left an inscription claiming for himself the glory of "suffering for Christ."

The second recess (including the adjoining wall), contains the device of the Dudleys,* and, among others, the names of Bailly and Dr. Story.

The third recess presents the names and inscriptions of Miagh, Peverell, and Clarke.

The fourth recess (and the adjoining wall) contains the names of Poole, "Jane" (doubtless Lady Jane Grey, and probably inscribed by her husband Guilford), Lord Thomas Fitzgerald, Adam Sedbar, Abbot of Jervaux, with others of less note.

The fifth recess has on the left-hand side the rebus of Thomas Abel, who had been chaplain to Katherine of Aragon, and suffered for denying the royal supremacy; Dr. Cook, prior of Doncaster, who met a like fate; Thomas Cobham, a partisan of Wyatt, who obtained a pardon. On the opposite side is a second inscription by Tyrrel, and others by Ingram Percy, son of the Earl of Northumberland, Ralph Bulmer, a leader in the Pilgrimage of Grace, John Seymour, a kinsman of the Protector, and Egremond Radcliffe, half-brother of the Earl of Sussex. The earliest in date of these prisoners is Lord Thomas Fitzgerald, who was hanged at Tyburn with his five uncles, February 3, 1537. He was the son of Gerald, Earl of Kildare, and had been known as the Silken Thomas, from his courtly manners and rich attire; but he experienced a woeful change in the latter respect, at least, when he became a prisoner in the Tower, as is shown by a letter of his preserved in the State Paper Office† in which he desires his "trusty and well-beloved servant John Rothe" to endeavour to procure him the sum of £20 from O'Brien, with whom he had left his plate:

"I never had any money," he says, "since I came into prison, but a noble, nor have I had no other hose, doublet, nor shoes, nor shirt, but one, nor any other garment, but a single frieze gown for a velve furred with budge, and so I have gone woolward, and barefoot, and bare-legged divers time when it hath not been very warm; and so I should have done still, and now, but these poor prisoners, of their gentleness, have sometimes given me old hose, and shoes, and old shirts. This I write unto you, not as complaining of my friends, but for to show you the truth of my great need, that you should be the more diligent in going unto O'Brien, and in bringing me the beforesaid £20, whereby I might the sooner have here money to buy me clothes, and also to amend my slender commons and fare, and for other necessaries."

That this was the customary treatment of State prisoners in the

* Robert Dudley (afterwards Leicester) has inscribed his name on the wall of the staircase, and also his initials in the fifth recess.

† "State Papers of Henry VIII.," part iii., p. 402.

time of Henry VIII. we have the testimony of Bishop Fisher, who wrote to Cromwell, December 22, 1534, to request some books and a confessor to prepare himself for the "holy time," and concluded his letter thus:

"Furthermore I beseech you to be good master unto me in my necessity; for I have neither shirt, nor suit, nor yet other clothes that are necessary for me to wear, but that be ragged, and rent too shamefully. Notwithstanding I might easily suffer that, if they would keep my body warm. But my diet also, God knoweth how slender it is at many times. And now in mine age my stomach may not away but with a few kinds of meats, which if I want I decay forthwith, and fall into coughs and diseases of my body, and cannot keep myself in health. And, as our Lord knoweth, I have nothing left unto me for to provide any better, but as my brother of his own purse layeth out for me, to his great hindrance."

This matter was amended under Mary, whose Privy Council book, under the date of June 24, 1554, lays down a scale of allowances for prisoners in the Tower. Nobles (as the Dudleys) have 6s. 8d. per diem, knights (as Sir James Crofts), £1 13s. 4d., and gentlemen 10s. per week. These allowances were augmented under Elizabeth, and, according to Mr. Hutchinson,* from 40s. to £7 a week was received by the governor for the maintenance of some of the regicides in the time of Charles II.

The handsome device of John Dudley, Earl of Warwick, will attract the visitor's attention. It presents the lion double quevée and the bear and ragged staff, and has a floral border, composed of roses, geraniums, and honey-suckles, with acorns; being, as he informs us, meant to denote the initials of his four brothers, Robert, Guilford, Henry, and Ambrose:

> "You that these beasts do well behold and see,
> May deem with ease wherefore here made they be,
> With borders eke wherein [*there may be found*]
> Four brothers' names who list to search the ground."

The Earl died a prisoner, October 21, 1554, but it would appear that his confinement was not of a rigid description. In Mary's Council book, under date December 17, 1553, he, in common with his brothers, Lady Jane Grey, and Archbishop Cranmer, is allowed to have "the liberty of the walks within the garden of the Tower," an indulgence rather grudgingly conceded in the next reign to Philip Howard, Earl of Arundel, who passed several years here under sentence, and in daily expectation of death. Sir Michael Blount, the lieutenant, writes thus regarding him, under date July 6, 1590, when he had been already five years a captive:

"Philip, late earl of Arundel, is a close prisoner, and hath no other liberty than he had in Sir Owen Hopton's time, which is to

* "Life of Colonel John Hutchinson," p. 459.

walk in the queen's garden two hours in the day, with a servant of the lieutenant to attend him, the garden door being shut at the time of his walking."

"1570. Jhon Store Doctor" is the record of a prisoner whose fate proves the vengeful policy of Elizabeth's Ministers. He was a civilian who had strenuously opposed the Reformation, had gone abroad on her accession, and for a subsistence became an officer of Customs in the Netherlands. He was treacherously seized there, brought to England, and executed as a traitor in his seventieth year, June 1, 1571.

"Eagremond Radcliffe. 1576. Pour Parvenir" points out, in all probability, another victim of the "Machiavel-policy" of the same time. He had been engaged in the rebellion of 1569, which his half-brother suppressed, fled abroad, and on his return was thrown into the Tower. After awhile he was liberated, but he was soon after executed for an attempt on the life of Don John of Austria, and he protested at the scaffold that he had been released by the influence of the secretary Walsingham for that very purpose.

In the year 1562, Arthur and Edmund Poole, nephews of the Cardinal, were tried and convicted of a wild plot against Elizabeth; they were not executed, but they passed the remainder of their days in the Beauchamp Tower, where their names occur several times. One inscription bears the date 1568—it is unfortunately illegible; but another (1564) has a tone of cheerful resignation:

> "Deo servire, penitentiam inire,
> Fato obedire, regnare est";

and a third, still earlier (1562), reads, "He who sows in tears shall reap in joy."

We meet also with the name of another Poole, Geoffrey, the uncle of these young men, justly infamous for bearing witness against his brother, Lord Montacute, in the year 1539, and, as appears by his inscription, alive and a prisoner here in 1562. Supposing him, notwithstanding his baseness, not utterly destitute of the common feelings of our nature, nor entirely ignorant of the changes which those four-and-twenty years had witnessed, what must his reflections have been when he learned that Queen Mary had visited the Tower and given freedom to the captives, and that Reginald Poole had returned from his long exile, and enjoyed the highest dignity both in Church and State? Yet from neither the one nor the other could he hope for more than was accorded to him, the favour of wearing out his life in his prison, instead of ending it on the scaffold. Painful thoughts naturally arise as we look round the Beauchamp Tower, but no other name that we meet with there is associated with such baseness as that of Geoffrey Poole. W. E. F.

Trinity Chapel, Conduit Street.

[1804, *Part I., pp.* 497-498.]

The history of Trinity Chapel is curious and extraordinary. It was originally a royal private chapel of King James II., and moved upon wheels, wherein he had Mass performed when he assembled his army upon Hounslow Heath previous to his abdication. It stands upon Conduit Mead, originally held by the Earl of Clarendon, and granted to the City of London in 1666 for ninety-nine years, being then within the parish of St. Martin. In the second year of William and Mary it was decreed in Chancery (a suit then depending between Sir George Treby, Attorney-General, R. Hunt and Dr. Tenison, Rector of St. Martin's, defendants) that a piece of ground in Conduit Mead should be conveyed to the said Dr. Tenison for building a chapel for the use of the parish of St. Martin-in-the-Fields, application being first made to the Commissioners for Building of Churches to build a church there; but they refused, by reason of its not being a freehold. Different assignments, mortgages, and conveyances occur, when Warcup and Turner assigned it to the Vicar and churchwardens of St. Martin's and their successors to and for the use and benefit of the poor of the parish of St. Martin.

In 1768 the late Dr. Saunders and churchwardens obtained a long lease from the City of London, renewable every fourteen years, which the present Rector and Vestry have assigned over for a long time to the present proprietor, who has this season repaired and beautified it at an extraordinary expense. The two houses which appear in the print on each side of the chapel form a complete elevation to the building, and are considered by the public in general as highly ornamental to the street they stand in.

Patterson, in his "Pietas Londoniensis" (now a scarce book), gives the following account of this chapel: "It is the relick of that famous Portatile or moving Tabernacle originally erected by King James II., when he was encamped with his army on Hounslow Heath, where he had Mass constantly performed in it; but since that time has been refounded here as a chapel of ease for the use of the distant parishioners of St. Martin's-in-the-Fields."

Stowe, in his "Survey of London and Westminster," published in the year 1720, says: "The parish of St. Martin grew exceedingly populous by the reason of the vast new buildings of many fair streets, squares, and lanes, insomuch that two parishes have been taken out of it, and have elegant and fair churches built for the religious use of the parishioners; and, besides these churches there are many chapels also erected, such as Trinity Chapel, and many others, both in the parishes of St. James and St. George."

Hume, the historian, gives the following account: "Ever since

Monmouth's Rebellion, the king had every summer encamped his army upon Hounslow Heath, that he might improve their discipline, and by so unusual a spectacle overawe their mutinous people. A Popish Chapel was openly erected in the middle of the camp, and great pains was taken, though in vain, to bring over the soldiers to that communion. The few converts whom the priests had made were treated with such contempt and ignominy, as deterred every one from following the example. Even the Irish officers whom the king introduced into the army served rather, from the aversion borne them, to weaken his interest among them. It happened upon the very day the trial of the bishops was finished, James had reviewed the troops, and retired into the tent of Lord Feversham the General; when he was surprised to hear a great uproar in the camp, attended with the most extravagant symptoms of tumultuary joy. He suddenly inquired the cause; and was told by Feversham, it was nothing but the rejoicing of the soldiers for the acquittal of the bishops. 'Do you call that nothing?' replied he: 'but it shall be much worse for them.'"

Mr. Pennant, in his "History of London," gives the following account of Trinity Chapel: "It was originally built of wood by James II. for private Mass, and was conveyed on wheels, attendant on its royal master's excursions, or when he attended his army. Among other places it visited Hounslow Heath, where it rested for a long time after James's Abdication and the Revolution, as a melancholy memorial of that monarch's weakness and infatuation. It was at last removed, and placed near the spot where it now stands. Dr. Tenison, rector of St. Martin's, got permission from K. William to rebuild it; so after it had made as many journeys as the house of Loretto, it was by Tenison transmuted into a good building of brick, and has rested ever since on the present site. All parochial duties have been performed from that time without intermission, and it continues annexed to the parish of St. Martin, which sold it above twenty-five years ago to Mr. James Robson, the present proprietor, who has modernized the building with a new front, and fitted up the inside with great neatness and propriety." M. GREEN.

WELLCLOSE SQUARE.

[1827, *Part I.*, *p.* 304.]

In the area of Wellclose Square is a church which was built for the King of Denmark by Caius Gabriel Cibber, the well-known sculptor of the maniacs formerly in Moor Fields. Its obscure situation renders it but little noticed at this day, or I feel certain it would not have fallen into the disgrace which it at present has.

Your readers will, I am sure, be equally surprised with myself at hearing that this edifice is converted into a meeting-house for a

society of enthusiasts calling themselves the Bethel Union, and they will be the more grieved when they read the description of the edifice. The exterior shows merely a plain brick building, with a small steeple at the west end. The west front is adorned with statues of the Christian virtues. Charity, with its accompanying infants, is placed upon the cornice of the doorway, Faith and Hope occupying niches at the sides of it. There are two Latin inscriptions on this part, setting forth the erection and dedication of the building. The interior, however, is very pleasing; its decorations and ornaments are in the best taste of the seventeenth century, and are executed in a style of elegance and profusion not surpassed by any building of the kind in the Metropolis. It resembles the primitive churches in having a circular tribune at the east end, behind the altar-screen, leaving a vacancy above it, which has a far better appearance than where it is placed against a wall. It is a fine composition of the Corinthian order, and beautifully carvèd; in the centre is a large painting representing the agony in the Garden. On each side of this, upon pedestals, are full-length statues the size of life, of our Saviour and Moses, and on the cornice St. Peter and St. Paul, of smaller proportions. The table is supported by elegant open work in brass, and is covered with crimson velvet. At the west end are two galleries richly carved. In the upper is the case of an organ, the instrument having been removed. The pulpit, which is situated against the north wall, is polygonal, each face being embellished with a carving in relief from the history of our Lord. Opposite to it is a large pew, glazed and finished with a canopied roof, once appropriated to royalty. The ceiling is richly worked in stucco, the centre rising into an elegant dome. A stone font stands in a pew near the altar. The royal arms of Denmark, and the cipher of the founder (Christian), is seen in several parts of the edifice. Upon the whole, a degree of richness and splendour are visible throughout the building met with in few modern churches.

Westminster Bridge.

[1746, *pp.* 683-684.]

The river Thames, where this bridge stands was 1,223 feet wide, from wharf to wharf, and though it is there 300 feet wider than from Lambeth to the Horse-ferry (which is the same breadth as at London Bridge) this place was chosen on account of its convenient communication with the roads, and the principal parts of Westminster. The length of this bridge is consequently 1,223 feet, with an abutment of very strong stone work, 77½ feet at each end, extending as a breast-work on each side above and below the bridge 25 feet, with a handsome flight of stone steps for landing goods, etc. The breadth is at least 44 feet, which affords room for three carriages and two horsemen to pass abreast without interruption or danger,

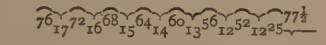
besides 7 feet on each side (not reckoning the recesses over the piers) for a foot way; which is raised up about 12 inches, and to be paved with broad moor-stone, and the ascent, when quite paved and finished, will be but one foot in thirty. The arches are thirteen large and two small, the piers are fourteen, the length of each about 70 feet, each end terminated with a saliant right angle against either tide. These piers, which are at bottom 4 feet wider than at the springing of the arch, are laid on a strong foundation of timber 2 feet thick, shaped in the same manner, about 80 feet long, and 28 feet wide, and it is of such sound plank, that, being kept always wet, will not rot, but grow harder by time. Some of these foundations are laid 14 feet under the bed of the river, and some only 5 feet, according as a stratum of gravel could be found, which was much lower on the Surrey side. Thus the depth of the piers is different, but they are built alike, inside and out, of solid Portland block of 1, 2, 3, 4, and 5 tons weight, and none less, except keystones, all let in and the joints filled with Dutch terrass, besides cramped together by iron, which is not to be seen now finished. Between these (which piers take up 353 solid feet) the water has a free course of 870 feet, more than four times the space for the water course between the sterlings at London Bridge;* so that here is no fall of water to endanger the smallest boat, and the stream is so gentle that it seldom exceeds the velocity of $2\frac{1}{2}$ feet per second in tide of flood, and is a quarter less in the ebb.

All the arches, which are semicircular for greater strength, spring from about 2 feet above low-water mark: This is much stronger, and occasions a less ascent, than if they sprung from higher piers, beside the saving of materials and workmanship. The middle arch is 76 feet wide, and the rest decrease each 4 feet, till the abutment arch which is about 25 feet, and the abutment $77\frac{1}{2}$ feet. The piers between decrease one foot, the greatest being 17 feet wide at the

* Dimensions etc., of London Bridge:

	Feet.	*In.*
Breadth of the arches, or water passage above the sterlings	521	2
Breadth of the stone piers	393	11
Breadth of the whole	915	1
The breadth of the sterlings	611	0
The breadth of the gullet or water passage between the sterlings	228	10
	839	10
Breadth of the river at Putney Bridge:		
Between the present banks	847	0
Passage left for the water	700	0
Widest part of the Thames above London Bridge:		
From Hungerford Stairs to the opposite shore where the river bends	1520	0

springing of the arches, as represented by the following lines, the uppermost figures being the breadth of the arches, and the lower the dimensions of the piers



and so for the other half.

The soffit (or ceiling) of every arch is turned and built quite through with large Portland blocks, over which is turned another arch of Purbeck stone (bonded in with the Portland) and four or five times thicker on the reins than on the key, by which and the incumbent weight of materials all the parts of every arch are in equilibrio, that is, the thrust and lateral pressure are counterbalanced, so that each of these arches might stand single without affecting or being affected by any other. Several feet below the pavement between the arches drains are made to carry off the water and filth, which might rot the work, and is a new contrivance.

The tide rises in this part of the river seldom less than 8 feet, or more than 15 feet perpendicular, and therefore at the highest tide 25 feet will be left for passage under the largest arch. There being a large shoal in the middle of the river, it is there at low-water but 5 feet deep, whereas in the channels on each side the shoal it is from 7 to 9 feet deep, so that on the top of a spring or high tide, the water is 20 feet deep in the middle, and 24 feet in the said channels.

In the building of this bridge (than which there is scarce in Europe a longer and stronger of stone that is always in water,) were used several curious machines, as for driving and sawing off the piles, etc., of which we may perhaps some time give draughts, with remarks. The long bridges at Ratisbon and Dresden in Germany, at Lyons and St. Esprit in France, and near Madrid in Spain, are not equal to this, either for strength or magnitude, regularity, or quantity of water which they cover.

The stone used is of four sorts, each the best in its kind, viz., Portland, Purbeck, Cornish moorstone, and Kentish ragstone, all used according to their proper quality, and so disposed that there is not a false bearing or joint in the whole and whatever ought to be of one stone is not, as in other buildings, made up of several small stones. By this care every part is properly supported, so that none of the piers have settled in the least, notwithstanding the pressure of many thousand tons weight. The two largest piers contain 3,000 cubic feet, near 200 tons of solid Portland stone, and the quantity of solid stone to the largest arch, exclusive of the frieze, cornish, foot and carriage way, is above 500 tons; and it is computed that the value of above £40,000 in stone and other works are always under water or under ground.

For laying the foundation and erecting of the first large pier a new sort of caisson was built, containing above 150 loads of timber, and

of more tonnage and capacity than a man of war of forty guns, which was sunk for the masons, etc., to work in it, and the first stone of the western middle pier was laid January 29, 1738-9, by the Earl of Pembroke.

[1750, *p.* 586.]

In our supplement for 1746 we gave a particular account of the design and progress of this bridge, with a perspective view of it; but the top being not then finished, we thought it necessary to give a larger and more correct elevation of one whole side, which is sufficient, as the other corresponds with it. We have little more to add, except that it is now finished, according to the design before mentioned. At (*a*) we have exhibited a section of a balustrade, the height of which is 3 feet, and the parapet wall on which they are placed being at least 3 feet, and the coping 9 inches; the sides are very well secured with a beautiful ornament.

The first pile was driven in 1738, and the whole was finished and ready to be opened for use in autumn, 1747, when it was discovered that the fifth pier from Westminster side was sinking, and soon after some stones fell out of the arch next to it. It was necessary, therefore, to take off the arches that rested on the pier, which was done with great care by replacing centres under them, like those on which they were turned. The sinking pier was then loaded with 12,000 tons of cannon and leaden weights, in order to sink and settle it; this and the deliberations how to repair the defect took up above a year, but in the summer, 1749, materials being ready, it was set about and entirely finished for use and opened November 17, 1750, at midnight, having been retarded three years. The pier that had failed was freed from its burthen by a secret arch, now not to be seen.

This structure is certainly a very great ornament to our Metropolis, and will be looked on with pleasure or envy by all foreigners. The surprising echo in the arches brings much company with French-horns to entertain themselves under it in summer; and with the upper part, for an agreeable airing, none of the public walks or gardens can stand in competition.

Westminster.

[1848, *Part I.*, *pp.* 383-384.]

At this time, when so much attention is paid to the statistics of disease, and so many good designs are set on foot to ameliorate the condition of the poor, and render their dwellings more healthful and cleanly throughout "the city of Westminster," it may not prove uninteresting to some of your readers to know what were the diseases prevalent in St. Margaret's parish three centuries ago. The following extracts, selected out of the records of that church, are made

from the careful notices, given by the registrar, of the different causes of deaths, which occurred during a few months in the year 1557 :

Maii xxiij die. Joh'n Crypscott, off penury.
xxix [blank] Carter, off pynyng.
xxx Anthony [blank], off a fever.
,, Thomas Lawne, off a fervint ague.
,, Thomas Lawnsetter, off a canker.
xxxi Thomas Hardyng, a surfett, and burnynge ague.
,, Robert Jones, off a pynyng sycknes.
Junii ij die. Rychard Wodde, off ague.
,, Symond Alyvesey, of a swellyng.
iij Elisabeth Mumforde, consumption.
,, Wyllyam Tyler, off ague and thought [cough].
,, Joh'n Fynche, of the blody flyxe.*
iv die. Joh'n Shute, off the fluxe and a consumption.
v Mr. Thomas Holles, off ague, with a surffett.
vii George Lawrence, of the colleck and stone, long sycke.
,, Item. Elisabeth Hethe, of the ague with Godd's marks.
viij die. Jone Smyth, an olde woman, longe sycke.
,, Maudlen Preston, of thought [cough] and pockes.
x die. Wyllyam Foster, off very povertye.
xij die. Jone Allen, off a postum [abscess] which brake.
xiij die. Johen Mydleton, off a browce [bruise ?].
xxiij die. Joh'n Bympanye, off famyne.
xxvi die. Thomas Wilmore, consumed away.
Julii ii die. Item. Elisabethe Trystone, of an impostyme.
vii die. Rycharde Hudsone, of ague.
ix die. Syr Richard Lloyde, Clerke, of a surfett [plethora ?].
xiij die. Joane Letsame, a chrysomer [*i.e.*, a child, dying between the time of its baptism and its mother's churching].†
xiv die. Thomas Leike, takene [by visitation of God ?].
xx die. Alyce [blank], a strangere, of bledynge.

* The dysentery. Archdeacon Nares quotes Acts xxviii. 8 (in the Authorized Version): "The father of Publius lay sick of a fever and a bloody flix"; also Harrington's "Ariosto," xxxiii. 13:

> "What with the burning feaver, and the flixe,
> Of sixtie men there scarce returned sixe";

and adds that the change to "flux" (in the Acts) was made early in the last century; but the present extract shows that spelling nearly two centuries earlier.

† The chrysom was worn for eight days after baptism—*i.e.*, from Easter Eve to the Saturday or Octave of Easter Day following (L'Estrange, "Alliance," c. viii., p. 368). Children were called chrysoms originally who died between the time of baptism and their mother's churching, as they were buried in their chrysome as a shroud (Wheatley, "Rat. Ill.," cxiii., s. iii., § 1).

Julii. xxix die. Tobye Holdyne, of the measells.
Aug. iij die. Willelmus Voter, of the blake jawndys.
xxix die. Alyce Betterne, of chyncoughe [hooping-cough].*
Sept. xx die. Thomas Buckynghame, of tong-tyed [a child so born].
xxvii die. Chrystyane Cleve, of the newe agewe.
Oct. xxiii die. Alyce Lane, a chyld, of the wormes.
xxv die. Joh'n Carter, of the fallyng sycknes [epilepsy ?].
Nov. v die. Margerie Towe, of quarterne (quartan) agewe.
xi die. Agnes Knape, of the age of LXXV, of this newe decese [influenza ?].
xxiv die. Jone Comber, of the newe sycknes.

During the same period there died—

Of "famine," in June, 2 persons; in July, 5; in Aug., 6; in Sept., 4.

Of "ague," in June, 9 persons; in July, 8; in Aug., 7; in Sept., 9.

Of "pining sickness," in June, 7 persons; in July, 4; in Aug., 0; in Sept., 5.

In October, of "ague" 14 persons died, and of "pining sickness" 7; and of the latter disease in November, 8. The plague appeared in A.D. 1563.

"June, the xxiij[rd] daie, Will'm, Mr. Pecoke's man, of the plague."

MACKENZIE WALCOTT, M.A.

[1817, *Part II., p.* 505.]

A paragraph which has lately appeared in the public papers intimates that the Exchequer Office in New Palace Yard, Westminster, is about to be pulled down, in order to make way for a Grand Terrace from Westminster Bridge to the Speaker's house.

The edifice in question, it is well known, was long the residence of Queen Elizabeth, of ever glorious memory, and of whom, I have been given to understand, it contains some memorials. If the proposed plan is carried into effect, a choice memorial of the golden days of British independence will be obliterated for ever, and no grand design be accomplished thereby. G. O. P. T.

[1804, *Part I., p.* 589.]

The old houses which choked up the passage from Palace Yard to the churchyard of Westminster, and prevented the view of the north side of Henry the Seventh's Chapel, are taken down, and the space they occupied is to be railed in.

* From the Dutch word *kincken*, to pant.

[1861, *Part I.*, *pp.* 359-363.]

Some discoveries in connection with the ancient treasury of Westminster were made by Mr. Scott when prosecuting his examination of the remains of the Confessor's building. It was first brought to my notice upwards of eleven years ago, when I was desired by that gentleman to assist him in examining what seemed a heap of rubbish, but which, when trodden on, was more "springy" than its external appearance justified. It was in a kind of cellar close to the cloister door of the Chapter-house underneath this chamber,* into which no daylight could enter, and in a part of the chamber which consisted only of a narrow walled-up passage. Our examination was then only a slight one; but I saw enough to enable me to see that the bulk of this mass of "rubbish" appeared to consist of documents of a public nature that had probably by some accident been separated from the contents of the ancient treasury which once occupied the adjoining chamber.

I have said that the mass to which my attention was drawn by Mr. Scott was at once seen to contain public documents. The requisite steps were taken in the matter, and I have made an official report upon the collection, of which a specimen is before you.

In continuing his description of this portion of the building, Mr. Scott says:

"I presume, therefore, that this, too, was a treasury, and I have a strong idea that it then formed a part of, and that its door was the entrance to, the pyx chamber; and it is possible that, after the robbery of the chamber before alluded to, the King, finding the terror of human skins offered no security, remodelled the chamber."

It is with reference to this great robbery of the royal treasury that I have to present to you a few particulars, which will, I trust, be of some interest. I cannot claim for them any great novelty, as they are nearly all in print, but in such print that their readability (to the uninitiated) is not much improved. The detailed account of the judicial investigations into this most daring and important robbery (a robbery of two millions of money) which has been printed in one of the Record publications has not, I believe, been turned to any further account. It will be found, however, to be full of illustrations of the manners and state of society of the times; and considering that we are now over the very chamber from which the treasure was taken, and that the whole of the immediate locality was the scene of the various circumstances which are most distinctly and minutely referred to in the account, I thought some of those details might be acceptable to you, as they bear closely upon the subject in hand, and

* See Mr. Scott's paper, "Gleanings from Westminster Abbey," printed in the *Gentleman's Magazine*, February to June, 1860, for the precise locality. [This is a lecture delivered at the Royal Institute of British Architects, and is printed as above on pp. 128-137, 250-257, 351-361, 462-469, 577-584.]

the event itself perhaps accounts completely for the discovery now brought to your notice.

I shall make no attempt to trace the history of the ancient treasury. From the earliest times, and in many countries, the royal treasury has been associated with a place of worship. The exchequer was held in a portion of the royal palace; the King and the Abbot were generally much associated together; the palace and the monastery were contiguous; a strongly-built vault was at the King's service as a storeroom for his jewels not in general use, his plate, and the cash that might not be wanted but for some great occasion. At later periods we have complete inventories of every article in the treasury, and most interesting they are, but there is none at this date. Such was the state of things in the year 1303, when Edward I. was preparing to take summary vengeance upon the Scotch for their so-called rebellion against his power. He probably anticipated a stubborn resistance, for he had consigned to the safe keeping of his treasury a large sum of money for the purpose of this war, and yet no subsidy had been granted since that two years previously. On March 14 he left Westminster; he lingered about the neighbourhood of London for a short time, and then advanced slowly northwards, reaching Newcastle on May 6.

About the 1st of that month, or late in the preceding, for the accounts vary a little, the treasury was broken into, and the treasure carried off. From Linlithgow, on June 10, the King issued his first writ directing the investigations into the matter. There is little reason to doubt that a large quantity of the treasure—that consisting of the plate and jewels—was recovered. One of the principal thieves, Richard de Podelicote, was found with £2,200 worth in his possession. This man himself subsequently confessed the whole matter, as did another. Their accounts are not quite consistent, which is usually the case. Podelicote is always spoken of as the great culprit, and in his confession he takes the whole blame of the matter, as well as of a previous robbery of the conventual plate from the refectory. I will quote a small portion of his story:

"He was a travelling merchant for wool, cheese, and butter, and was arrested in Flanders for the King's debts in Bruges, and there were taken from him £14 17s., for which he sued in the King's Court at Westminster at the beginning of August in the thirty-first year; and then he saw the condition of the refectory of the Abbey, and saw the servants bringing in and out silver cups and spoons and mazers. So he thought how he might obtain some of those goods, as he was so poor on account of his loss in Flanders, and so he spied about all the parts of the Abbey. And on the day when the King left the place for Barnes, on the following night, as he had spied out, he found a ladder at a house which was near the gate of the Palace towards the Abbey, and put that ladder to a window of the chapter-

house, which he opened and closed by a cord; and he entered by this cord, and thence he went to the door of the refectory, and found it closed with a lock, and he opened it with his knife and entered, and there he found six silver hanaps in an ambry behind the door, and more than thirty silver spoons in another ambry, and the mazer hanaps under a bench near together; and he carried them all away, and closed the door after him without shutting the lock. And having spent the proceeds by Christmas he thought how he could rob the King's treasury. And as he knew the ways of the Abbey, and where the treasury was, and how he could get there, he began to set about the robbery eight days before Christmas with the tools which he provided for it, viz., two 'tarrers,' great and small knives and other small 'engines' of iron, and so was about the breaking open during the night hours of eight days before Christmas to the quinzain of Easter, when he first had entry on the night of a Wednesday, the eve of St. Mark (April 24); and all the day of St. Mark he stayed in there and arranged what he would carry away, which he did the night after, and the night after that, and the remainder he carried away with him out of the gate behind the church of St. Margaret, and put it at the foot of the wall beyond the gate, covering it with earth, and there were there pitchers, cups with feet and covers. And also he put a great pitcher with stones and a cup in a certain tomb. Besides he put three pouches full of jewels and vessels, of which one was 'hanaps' entire and in pieces. In another a great crucifix and jewels, a case of silver with gold spoons. In the third 'hanaps,' nine dishes and saucers, and an image of Our Lady in silver-gilt, and two little pitchers of silver. Besides he took to the ditch by the mews a pot and a cup of silver. Also he took with him spoons, saucers, spice dishes of silver, a cup, rings, brooches, stones, crowns, girdles, and other jewels which were afterwards found with him. And he says that what he took out of the treasury he took at once out of the gate near St. Margaret's Church, and left nothing behind within it."

The other robber who confessed speaks of a number of persons—two monks, two foresters, two knights, and about eight others—being present at the "debrusure." His account, too, makes it a week later than the other.

The affair was evidently got up between the sacrist of Westminster, Richard de Podelicote, and the keeper of the Palace, with the aid of their immediate servants and friends. Doubtless they speculated upon comparative impunity, while the King was so far away and occupied on such important matters, and they arranged accordingly. An extraordinary instance of the amount of cunning and foresight exercised by the robbers is shown by the circumstance of the cemetery—the green plot enclosed by the cloisters—being sown with hemp early in the spring, "so that the said hemp should grow high enough by the time of the robbery that they might hide the treasure

there, and the misdeed be unknown." This, if true, shows that the plot was deeply laid and the crime long prepared for.

But the King acted with his usual vigour in the matter. Writ after writ was addressed to the magistrates of London, Middlesex, and Surrey; they knew him too well not to act vigorously upon them, and terror was struck into the hearts of the robbers. Jurors were summoned from every district in which any portion of the crime appeared to have been perpetrated, and we have (as I have already said) a tolerably complete account of all that took place. It must be borne in mind that the office of jurors was then to collect evidence, and give it and support it in every way. They were summoned, not, as now, from their ignorance, but for their knowledge, of the facts. In every ward in the city, in numerous hundred courts of the contiguous counties, evidence was given upon the subject. Many persons, especially goldsmiths and dealers, appear to have been implicated through the agency of the three persons named. Just before the robbery some friends of William de Palais "met in a certain house within the close of the prison of the Fleet, together with a knight and four ribald persons unknown, and there staid two nights eating and drinking, and in the middle of the third night they went armed towards Westminster and returned in the morning. This they did for two nights, and then came no more. And as the treasury was broken into about that time, say the jurors, they were suspected of the felony." Much of the treasure seems to have been hid in the immediate neighbourhood of the Abbey, to be carried off at the convenience of the thieves. A linen-draper at St. Giles had a large pannier full of broken vessels of gold and silver sent to him, about which he became so alarmed when the royal proclamation was published that he gave it to a shepherd-boy to hide in Kentish Town, where it was found. Some of the treasure found its way across the water, but was not traced, although the boatmen of the river from Lambeth to Kingston were examined. The case against the sacrist and the monks appears to be that the robbery could not have occurred without their knowledge; the gates of the Close must have been opened to admit some of the thieves, and they had the keys of them, while they refused admittance to a man who had bought the herbage of the cemetery, as they knew what was hid there, and that afterwards much treasure was known to have been taken to the sacrist's house and claimed by him. I am sorry to say, too, that even their antecedents were brought forward to strengthen the case against them, for it is said there was "a great suspicion against the monks, because four years ago an attempt was made to break open the treasury in the cloister, which was inquired into, and the Abbot made peace with the King respecting it."

Doubtless the criminals had their deserts, though the record does not give the sentences passed upon them.

Mr. Scott describes the low vault which is outside the pyx chamber, and how, by scientific induction, he had arrived at the conclusion that this exceedingly enigmatical portion of the structure had once been a part of the treasury, and had been, perhaps, separated from it in consequence of the great robbery. I think this conclusion, arrived at inductively, is fully borne out by the documentary evidence.

In a part of the records of the proceedings on account of the robbery is a notice of an indenture, showing that the keeper of the royal wardrobe in the Tower had all the recovered treasure and jewels handed over to him to be there kept. It was doubtless then decided to make alterations in the chamber for the purpose of insuring the safety of its future contents, as the structure itself had been attacked by the robbers and injured. When it was first reoccupied does not appear, but there is evidence that it was so in the year 1327, as there is an indenture in existence specifying the delivery of the contents of that treasury from an outgoing treasurer. The alterations made consist of the building of the wall across the northern side from east to west, at the intersection of one of the central columns, shutting out a window in the east wall, the doorway in the Chapter-house vestibule, and the steps which gave access to the dormitory. It was the southern portion only (now the pyx chamber) which was subsequently used as the treasury, though probably the occupation of both continued in the royal officers. The collection, then, was found in what was the northern portion of the ancient treasury chamber.

In conclusion, I would wish to draw attention to a few of the pieces of iron-work, which appear to me to have belonged to some large leather bag, or "forcer," as it was called. One of these bags, characteristically ornamented, is still in the pyx chamber. There are notices of their being used for the conveyance of the stolen treasure, and they are referred to as regular places of deposit in Bishop Stapleton's Calendar. JOSEPH BURTT.

[1805, *Part II., pp.* 599-600.]

In the "Archæologia," vol. i., p. 39, Dr. Stukeley gives an account of going to view, November 4, 1750, the clochard or belfry in the sanctuary, Westminster, built by Edward III., which was then pulling down in order to erect a new market-house, with some remarks upon the structure. Two plans of the basement and upper story, an elevation and section, accompany his narrative. It is now nearly fifty-five years since the destruction of this most curious and extraordinary erection took place; and we are now witnessing the demolition of that said market-house for which the clochard fell. On this occasion there is brought out to our astonished view the principal masses of walls composing the basement story of the

clochard, that had been left undisturbed in order to support the pavement in the area of the market, and to give opportunity to make cellars around them. The doctor's plans in some measure agree with the remains before us. These remains consist of four prodigious walls, each about 24 feet square and 9 or 10 feet high, and are detached in a manner from each other by four spaces 23 feet each. The different fronts stand nearly with the four points of the compass; and the centre of the work bears on a line with the third window (north side) from the west tower of the Abbey Church. On the west face of the north-west mass appears an archway stopped up with brickwork. On the south face of the same is a small opening, 1 foot by 2 feet, with a flat arched head. The other three masses have not any particulars to mark them. Between the two eastern masses the ground has been dug some 3 or 4 feet, showing the foundation line. The face of the wall thus opened to sight, in point of fine-wrought masonry, is equal to the facing stones of the masses above ground. In this part thus dug into was a quantity of water, with an accumulation of sand, which suggested an idea among the lookers-on that the Thames had originally flowed on this eastern side of the building. The north side stands on a line with the avenue leading from the remnant columns of the gateway giving entrance into this part of the sanctuary.

As I did not attend until much of these remains had been demolished, what information I received on the spot of their state before the hammer was lifted for their overthrow I shall here insert. On the west face of the north-east mass was another small opening, like the one above described; and, between this mass and the mass to the south-east, were jambs on either hand, making part of a large archway. On the south-west angle of the south-east mass was a flight of steps. At the same time I was given to understand a medal had been found, on which one of the labours of Hercules was represented, with a coin of Edward III., a skull, and various bones, etc.

When I ponder on these four solid masses of stonework 24 feet diameter each, whereon was raised an ancient square tower, and on the foundations now laying in Old Palace Yard of brickwork, with superficial walls of two bricks and a half thick, in order to support a modern octangular tower, by way of specimen for a portion of a new House of Lords, I stand amazed at the mutability of human art. Edward's Tower, that would have stood for centuries to come, falls by the force of man; and that tower which is about to adorn Old Palace Yard, and which may last, no doubt, from the nature of its construction, our term of observation, will fall by the tooth of Time, even, perchance, before the eyes of those who now breathe are closed!

J. C.

[1846, *Part I., pp.* 361-364.]

"To the west of the Sanctuary," says Pennant, "stood the Eleemosynary or Almonry, where the alms of the abbey were wont to be distributed. But it is still more remarkable for having been the place where the first Printing Press ever known in England was erected. It was in the year 1474, when William Caxton, probably encouraged by the learned Thomas Milling, then abbot, produced The Game and Play of the Chesse, the first book ever printed in these kingdoms. There is a slight difference about the place in which it was printed, but all agree it was within the precincts of this religious house. Would the monks have permitted this, could they have foreseen how certainly the art would conduce to their overthrow, by the extension of knowledge, and the long-concealed truths of Christianity?"

Such are the terms in which the Almonry is mentioned by one of the most popular writers on the history of London, Thomas Pennant, who, however inconsistent in his reflections, whether in praising the learned abbot for encouraging instruction in chess, or in imputing to the monks a desire to repress the truths of Christianity, is, in the leading parts of his statement, more correct than many other writers have been.*

Stowe, indeed, the first author who mentions the introduction of printing, has given it a somewhat earlier date. He says: "William Caxton, of London, mercer, brought it into England about the year 1471, and first practised the same in the Abbey of St. Peter at Westminster"; but we believe there is no positive proof that Caxton was

* An extraordinary notion is current in popular accounts of the early history of printing, to the effect that Caxton set up his first press in a chapel of Westminster Abbey, and that such chapel was Abbot Islip's Chapel (Allen's "History of London," etc.). Further, this story is presumed to be supported by the circumstance of journeymen printers still terming their assembled meeting of each set of workmen their "chapel" (Oldys, in his memoir of Caxton, "Biographia Britannica," and M'Creery's "Poem of the Press," and its notes). The mistake appears to have originated from a modern misapprehension of the word "abbey." It had been stated by the older writers that Caxton set up his press "within the Abbey," meaning, of course, in one of its numerous domestic offices or outhouses; but modern readers, and writers too, have understood by "Westminster Abbey" the abbey church. We have heard of such things being done in desecrated churches, as the abbey church of Malmesbury after the Dissolution was filled with looms for the weaving of cloth, and many monastic churches in France have been converted into manufactories; but no such desecration would have been permitted at Westminster by Abbot Islip. Besides, his mortuary or chantry chapel would scarcely be built during his lifetime, and perhaps was the work of his executors. Moreover, the year 1471, which is named by Stowe as that in which Caxton commenced his art in England, or even 1477, which is the ascertained date of one of his books printed at Westminster, was before the time of Abbot Islip, Thomas Milling being Abbot until 1475, and John Estney from thence to 1483. We trace this absurd notion that "Caxton printed in the abbey church, in some of the side chapels," to the pen of John Bagford, whose silly remarks appear to have given more than sufficient trouble to the last editor of Ames's "Typographical Antiquities."

printing "at Westmestre" before the year 1477, when that place is mentioned in the title-page and colophon of his "Dictes and Sayinges of Philosophres,"* as it is again in his "Morale Proverbes of Christyne," the latter being finished

> "At Westmestre, of feverer the xx. daye,
> And of kyng Edward the xvij. yere vraye."

On June 5, 1480, he finished "In the abbey of Westmynstre by London" his "Chronicles of Englond";† and there also, on June 6, 1481, his "Historye of Reynart the Foxe";‡ and the same place is again mentioned in most of his subsequent works until the close of his career in 1490. In 1491 he was buried in St. Margaret's, Westminster, where the churchwardens received—

"Item, atte bureyng of William Caxton, for iiij torches, vj^{s} viij^{d}.

"Item, for the belle atte same bureyng, vj^{d}."

He was succeeded by Wynkyn de Worde, who printed the "Scala Perfeccionis" "in William Caxton's house" in 1494;§ and the "Constitutiones Provinciales," "apud Westmonasterium, in domo Caxston" in 1496;‖ and he continued to print there until 1500,¶ in which year also the churchwardens of St. Margaret's received—

"Item, for the knelle of Julian de Worde, with the grete bell, vj^{d}."

About that time Wynkyn removed to Fleet Street, where he died in 1534.

We have now given sufficient proof that both Caxton and Wynkyn de Worde printed in "the abbey of Westminster," and the curious document of which the annexed is a copy (and of which an engraved facsimile is given in Dibdin's "Ames," vol. i., p. cii.) testifies that the place in which his press was set up was not a chapel of the church, as even Dibdin (*ibid.*) is willing to admit, but a house bearing the sign of "the reed pale," the Red Pale, or Pall, in the Almonry. The following was from a small schedule or bill in Mr. Douce's collection:

> If it please ony man, spirituel or temporel, to bye ony pyes of two or thre comemoracio's of salisburi use, enpryntid after the forme of this prese't lettre, which ben wel and truly correct, late hym come to Westmonester, in to the almonesrye, at the reed pale, and he shal haue them good chepe. . . .
>
> Supplico stet cedula.

This was printed either as an advertisement to be fastened in other books, or as a placard to be stuck upon the wall; and in either place the reader was, by the Latin postscript, requested to let it remain.

None of the books advertised by this paper are known to be now in existence. Dr. Dibdin seems to have supposed them to have been missals; but "pyes" were the smallest kind of manuals of

* Dibdin's "Ames," i. 60, 75. † *Ibid.*, p. 85. ‡ *Ibid.*, p. 114.
§ *Ibid.*, ii. 36. ‖ *Ibid.*, p. 52. ¶ *Ibid.*, p. 88.

devotion, containing, as here mentioned, only two or three short services, or "commemorations."

The pye, or *pica*, was the handbook of the priest, called generally ordinale, and in France, directoire. The *incipit* of the "Sarum Breviary et Portiforium," edit. London, 1555, states that with the breviary is united the ordinale, "seu quod usitato vocabulo dicitur *pica*, sive directorium sacerdotum." The Act 3-4 Edward VI. abolished all books called "pies, portuasses, primers," etc.

Another misapprehension of the bibliographical doctor should also be noticed. He has misread the word "Almonestry," and so it appears in his index; but there is in the original no *t*, which quite alters the character of the word. As for the *es*, it is the plural of the time; "almones-ry" would be written as the place of "almones" or "almes," and without the *t* the word is not so far removed from the Latin *eleemosynaria* of the monastery.

There can, we think, be no doubt that the device used by Caxton, and afterwards by Wynkyn de Worde, was intended for the figures 74 (though Dibdin, p. cxxviii., seems incredulous in the matter), and that its allusion was to the year 1474, which may very probably have been that in which his press was set up in Westminster.

Within the Almonry was a chapel dedicated to St. Anne,* opposite to which an almshouse was erected, shortly before the Reformation, by Margaret, Countess of Richmond and Derby. These facts are given by Stowe in the following passage:

"Near to the Gatehouse westward was an old chapel of St. Anne, over against which the Lady Margaret, mother to Henry the Seventh, erected an almshouse for poor women, which is now turned into lodgings for the singing men of the college. The place wherein this chapel and almshouse stand was called the Eleemosinary or Almonry,

* Some of the erroneous statements to which we have already alluded are connected with this chapel. It has been removed to the contrary extremity of the abbey church, and then supposed to have been cleared away for the erection of Henry the Seventh's Chapel. So suggests Dibdin ("Life of Caxton," Ames, vol. i., p. cii.), and in the following passage of Knight's "London" (iv. 77) the idea is fully adopted with considerable want of precision and caution: "The other incident to which we allude is the residence in some part of the Abbey—Stowe says in the chapel of St. Anne, which was pulled down during the erection of Henry the Seventh's building—of the great printer, Caxton, who established here the first English printing press, during the time of Abbot Estney." Most readers of this would suppose that there was Stowe's authority for Caxton having resided in the chapel of St. Anne, and for its having been pulled down to make room for Henry the Seventh's Chapel, of both which statements he is innocent, whilst both are entirely wrong. A little study of the map of Westminster, or even of Stowe's description, would have saved this error. Stowe says correctly that the Almonry and the chapel of St. Anne were west of the Sanctuary and the Gatehouse. The Sanctuary occupied what is now the open space in front of the towers of the Abbey, and which is still called the Broad Sanctuary. The Gatehouse, that famous prison, stood between the Sanctuary and Dean's Yard, and we had the pleasure of publishing the only existing view of it, with another of its last remaining wall, in our number for March, 1836.

now, corruptly, the Ambrey, for that the alms of the abbey were there distributed to the poor."

In the Parish Clerks' "Remarks on London," 8vo., 1732, p. 276, are the following statements relative to the Almonry:

"In the Little Almonry are 12 almshouses for poor men and their families; to each is paid £6 per ann. by the Dean and Chapter of Westminster.

"There is in the Little Almonry a workhouse, where the poor of this parish, and of St. John the Evangelist, are employed and maintained."

The workhouse was many years since moved to a large mansion in Great Smith Street, previously the residence of Sir Robert Pye (of which family, long resident in Berkshire, was the late Poet Laureate), and which is still occupied for the same purpose.

All writers who have recently had occasion to mention the Almonry have represented it as the sink of poverty, filth, and vice, and have concurred in lamenting that such a locality should exist in the immediate vicinity, and under the apparent control, of the authorities of the Abbey church. It is now understood that measures are arranged for its purification, and for the general improvement of the neighbourhood. A new street will probably be carried from the western towers of the Abbey church in the direction of Buckingham Palace, or Lower Grosvenor Place.

One step towards the consummation of this object has been the recent demolition of an old house which bore the appearance represented in the accompanying view. It stood on the north side of the Almonry, with its back to the back of those on the south side of Tothill Street. Its style was not older than that of the reign of Charles I.; but because it was the oldest house in the Almonry it was generally called Caxton's house.

There are many buildings in the old part of Westminster of greater curiosity, and some of certainly higher antiquity, as the Cock public-house in Tothill Street, which may really have encountered the eyes of William Caxton, and the almshouses erected by Cornelius Vandun, who served under Henry VIII. at Tournay.

[1824, *Part II., pp.* 491-492.]

Entering the nave from the vestibule at the west, we have a fine view of the interior of St. Margaret's Church. The pulpit and reading-desk, which formerly stood in the centre, obstructed a view of the altar, and foreshortened the aisle, have been removed. The former, no doubt the richest in London, is placed on the south side, and the latter is considerably heightened and embellished, and placed on the north side, by which an uninterrupted view of one of the finest altar-pieces is obtained, and gives the whole a grand and imposing effect. The soffit of the arch under the organ gallery is groined, and the

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corbel-heads are cherubs with expressive countenances. The pews occupied by the churchwardens and overseers have been altered, and are fitted up with neatness and elegance. The spandrils above the clerestory windows are ornamented, and in the centre a grotesque head is introduced. In the middle of the nave has been placed a large bronzed warm-air stove, resembling a plain Gothic shrine.

The chancel is divided from the nave by a large pointed arch, the soffit of which is groined. The stone niches on each side the arch are beautifully adorned with tracery. Above them, on the north side, is a painting of St. Peter, and on the south of St. Paul. The groining of the roof of the chancel is highly embellished by gilt bosses, and the foliated capitals, from which spring the groins, are also gilt. The groins are ornamented with the arms of Edward the Confessor: a mitre, portcullis, masks, and foliage, all gilt; and instead of the painting of clouds is substituted the glory and dove. The painted windows and the sculpture of the Supper at Emmaus are well known to most of your readers. The seats on the sides of the altar are of the same exquisite tracery with the niches before noticed, but far superior. The Creed, the Ten Commandments, and the Lord's Prayer, are encircled with foliage.

At the west end of the south aisle, the christening pew, formerly situate in the vestibule, has been converted into a handsome room, the partition which divided it from the church has been removed, and it is now open to the congregation. The font is placed near the pew under a Gothic arched ceiling, and enclosed with railing. The spirited but simple inscription recording the burial of the great Sir Walter Raleigh, put up about 1780 by one of the parish officers, has been removed from its situation near the entrance, formerly existing from the south porch, which entrance, as before stated, was stopped up during these repairs, and since replaced near its original situation. . . . The brass tablet formerly against the south wall, as we enter from the new entrance at the east, has been removed to another situation in the same aisle. The monuments have now a far superior appearance, from their having been cleaned and some of the ornaments regilt. . . .

At the west end of the north aisle the entrance to the vault has been enclosed from the vestibule, to correspond with the room on the south side. This has much the appearance of a chapel, and contains one or two monuments. Two more pews have been added in each of the side aisles. Those formerly situate against the walls have been removed, and free seats have been fitted up.

At the west end of each gallery considerable additional room has been provided for the children of the schools. The ends of the galleries have been enclosed by glazed Gothic screens, and the fronts have been re-beautified, without any of that ostentatious display of churchwardens' names which so usually adorns parish churches. . . .

There are a variety of styles in the architecture of this church. The mullions of the windows in the tower and vestry-room are ornamented with tracery; the latter, however, are quite modern, and of wood. Those of the north and south sides exhibit them plain; and the windows on the clerestory are again different, being divided into only two bays, and the arch of a sharper point. The windows on the west side are neither one thing nor the other, but a kind of Greco-Gothic.

The north-east corner and part of one of the windows was formerly of cement, as the whole of the north side is at present. It has now been faced with stone, the north side cleaned, and the windows reglazed. By the introduction of a new entrance, the east end is rendered more uniform, while the doorways are strictly consistent with the general style of the building; and the finest sepulchral remain in the church, which before was almost hidden from the public eye by a kind of minor vestry, is brought to view. The almost unrivalled painted glass has been cleaned, and a new copper wire grating placed over the exterior to preserve it. The two side compartments of painted glass have been rendered much lighter, and great brilliancy given to the whole.

The entrance into the church on the south side, which opened immediately upon the congregation, has been closed, the porch enlarged, and kept as an entrance to the vestry-room.

Previous to the erection of the present porch at the west end, the vestibule of the church was entered by a plain Pointed arched doorway. The porch, a disgrace to the parish, and a high disfigurement to the west end, is suffered to remain. . . . The inscription MDCCXCI. (which fixed the date of its erection), surmounted by a vase, has been removed. The large blank window over this porch, which was formerly plastered, has been glazed. C.

[1819, *Part I.*, *pp.* 411-412.]

The following is copied from a paper without date, of the time of Queen Elizabeth or James I. Sir Edward Sackville, who is mentioned in it, was a Knight of the Bath so early as 1616, so that he must then be more than twenty-one, and he became Duke of Dorset in 1624, so that it must be of a date prior to that time. According to your vol. lxxxviii., i., p. 591, coaches were introduced by the last Fitzalan, Earl of Arundel, who died in 1579; this will allow of a coach-house being in this place. A.

A P'ticular of Dacre Hospetal in Tuthill, neere Westminster.

On the first Storie—A hall, a buttery, a seller, a kitchen, a larder, a washe howse, a chamber for servants, a cole howse, and a place for poultery.

On the second Story—A dining chamber, and five faire chambers

on the same flower, wth necessarie places. Also three chambers, wth chimneys on the same flower.

On the upper Storie—xiiij chambers, whereof sixe wth chimnies.

W^t^hout the House—A stable, a coach howse, a place for haye over the stable. A garden walled about. An orchard, containing wth the garden, about 2 acres of ground set wth very good fruite trees. A large yard wi^th^out the howse, in wch there is plenty of water, as also in the orchard. There is a lease of the premisses for xxxij yeres paying xxx^li^ yerely to Sr Edward Sackvele. The price of wch lease is three hundred pound, or otherwise the rent of the howse, garden, and orchard, lxx^li^ yerely.

[1841, *Part II., pp.* 40-41.]

I have lately learnt from advertisements in the daily papers, with some regret, that the chapel in the Broadway, Westminster, is to be taken down, for the purpose of building a new church on its site; and with some surprise I saw a notice of an application to the Ecclesiastical Court for authority to take down the chapel, when the Judge doubted his power over the structure, as it was stated and admitted on the argument that the chapel had never been consecrated; and the reason assigned for the omission appeared to me most extraordinary, which was, as stated in the report, that this chapel was one of the churches built during the Commonwealth, and therefore not consecrated. I must confess I felt somewhat surprised at this assertion, for two reasons: first, it conveyed to me the novel piece of information that churches were actually built during the Commonwealth, whereas I had previously deemed it to have been an age in which churches, instead of being built, were destroyed or profaned, either levelled to the ground or turned into slaughter-houses for cattle, or to equally disgusting purposes. Upon looking into the history of this chapel, I find the real state of the case to be more in accordance with the history of the times. Truly this chapel existed in the time of the Commonwealth, but, so far from being built or even used as a place of worship at that period, it had been during the Civil War converted into a stable, a much more probable action for the Puritans to have perpetrated than the building of a chapel, either consecrated or not. The truth is that the chapel was commenced by Marmaduke Darell, brother and executor of the Rev. Dr. Darell, Prebendary of Westminster, soon after the year 1631, and was finished in 1636; by the assistance of several pious benefactors, at the head of whom appears the honoured name of Laud. This fact, and the circumstance of a cruciform arrangement in the plan, will evidently account for the treatment it received from the Puritans, whose fury was in this case more than ordinarily excited by their viewing in the church a memorial of the martyred Archbishop. . . .

It is to be regretted that the present chapel affords one more

instance of the modern mode of treating old churches; instead of repairing the fabric as repairs were needed, the building is neglected and allowed to fall into ruin, and then a new structure is called for, subscriptions are solicited, and an economical and dubious-looking edifice is reared in its place.

There is a character about the present edifice which we look for in vain among the scores of new churches rising in all quarters of the Metropolis; the altar screen was old, and bore a sculpture of a pelican, a favourite device of Archbishop Laud, as it had been of Bishop Fox, and was at an after period of Sir Christopher Wren. A marble font stood in the south aisle, and, as before observed, there was the semblance of a cruciform arrangement in the plan.

The fittings of the church are in point of date subsequent to the Restoration, when the chapel was again fitted up for Divine worship by sundry liberal benefactors. It is probable that the chapel was consecrated at this period, as there are numerous flat stones on the floor inscribed with the names of persons who have been buried beneath—a sufficient evidence, I should consider, of the fact of the consecration; one of these stones records the name of a member of the family of the original founder.

In the east window some fragments of painted glass still survive the sad effects of neglect and the mischief of idle boys. Among them is, or was, a shield of arms, bearing a memorial of the restoration of the chapel: Or, on a chevron between three leopards' faces sable, a mullet for difference argent. These arms appertained to Sir William Wheeler, Baronet; there were also two cherubic heads and a crowned portcullis. . . . There are several monumental tablets in different parts of the building, one of which commemorates Jervas the painter.

From Strype's edition of Stowe's "Survey," it appears that a south window had been glazed at the expense of Sir William Wheler; it bore this inscription:

"Deo et huic sacello Gulielmus Wheler, Mil. et Baronettus, hanc fenestram consecravit."

The shield of arms remaining in the east window is probably the last relic of this donation.

It is greatly to be regretted that this structure, which I have shown possesses a more than usual degree of interest, should be destroyed. If it had been timely repaired it might have stood for years to come; but the love of novelty, now so prevalent, has demanded its destruction; and a more showy structure may arise upon its site, but which will never possess the interest attached to the old walls of the condemned edifice.

E. I. C.

[1863, *Part II., p.* 755.]

The following payments of Henry III., in 1246, towards the works in Westminster Abbey are of considerable interest, because prior to the Pipe Roll accounts given in Mr. Gilbert Scott's "Gleanings." There is a confirmation in them of Mr. Scott's suggestion that the building southward of the vestibule (p. 50) was used as a treasury.

"Rex dedit et concessit Deo et beato Edwardo et Ecclesiæ Westmon. ad fabricam ipsius Ecclesiæ ii. M. libras D. iiii^{xx} xi. Libr. et rex vult quòd pecunia illa reddatur ad novum Scaccarium quod rex ad hoc constituit apud Westm. Arch. de Westm. et Edwardo de Westm. quos ejusdem Scaccarii et thesaurarios assignavit."—(April 22, Pat. 30 Hen. III., m. 5, MS. Harl. 6,957, 48.)

"Consimiles literas pat. habent ipsi Thesaurarii de £60 quas *Petrus Chacepork* solvet ad easdem operationes et de M. marcis quas Paulinus Reyner et de 300 marcis quas *Rob. de Mucegros* solvet et de 60 marc. quas *Ric de Clifford* solvet ad operaciones. Districtiones fiant pro debitis regis propriis ta quòd opus illius ecclesiæ pro defectu pecuniæ illius non retardetur."—(*Ibid.*, m. 4.)

Peter de Chacepork was Keeper of the Wardrobe, Treasurer of Lincoln, Dean of Tetenhall, Archdeacon of Wells, Treasurer to the King, and Canon of Chichester; Robert de Mussegros, or Muxcros, held Bryweham Park (Cal. Ro. Pat., pp. 23, 23 b) and Bouret Castle in Ireland (p. 46); Richard de Clifford was regis exactor extra Trentam (*Ibid.*, 39).

MACKENZIE E. C. WALCOTT, M.A., F.S.A.

[1866, *Part I., pp.* 1-6]

The abbot and monks had only a short tenure of exclusive occupation of the chapter-house at Westminster. Before 1340, the House of Commons held its sessions within it; as the Dean of Westminster said, at a meeting lately held for the purpose of considering its restoration, "all our early struggles for liberty must have taken place within these walls. There is only one instance recorded of the Commons meeting elsewhere. When they met to impeach Piers Gaveston, in the reign of Henry II., they met in the refectory; but, as a general rule, they met here down to the end of the reign of Henry VIII. Here took place many memorable acts of the epoch of the Reformation. Within these walls were passed the first Church Discipline Act, and the first Clergy Residence Act. Here were passed the Act of Supremacy and the Act of Submission; and here, on the table in this chapter-house, lay the famous black book which sealed the fate of all the monasteries in England, including that of Westminster, which shot such a thrill of horror through the assembly, and produced a sensation which is so well described in Mr. Froude's history. The last time the Commons sat in this house was the last day

of the life of Henry VIII., and their last act here was the attainder of the Duke of Norfolk. They were sitting here while preparations were going on in the Abbey for the coronation of Edward VI., which Henry intended should be solemnized before his own death, to render the succession more certain; but on the news of the king's death those preparations were suddenly broken off." Their sittings having already been transferred to the desecrated chapel of St. Stephen's, in 1547, about the time of Elizabeth and her successor, the unfortunate chapter-house was converted into a public record office. About the year 1740 the vaulting was taken down on the plea of being in a dangerous condition, but about thirty years before the erection of a hideous gallery had effectually masked all the beauties of the lower portion of the building. One of the larger flying buttresses fronting the Lady Chapel of the Abbey had been destroyed, and the corresponding buttress on the south-west angle was unequal to bear the weight of the wall, which in consequence partially gave way, and so endangered the stability of the vaulting. An architect could easily have repaired the wall and rebuilt the buttress.

The chapter-house in England was almost essentially a national peculiarity, unlike the alleys or oblong rooms which take their place on the Continent, forming the conventual or capitular Parliament house, and a distinctive and splendid building. That of Westminster is of considerable architectural history: firstly, because it replaces the round chapter-house erected by Edward the Confessor, and is of a polygonal form, like that of Worcester, these two being the only exceptions to the Benedictine rule of building rectangular chapter-houses; and secondly, because it is built (almost exceptionally) over a crypt, the only other instance being at Wells, that of St. Paul's having perished in the Great Fire; and this crypt embodies the original structure of the Confessor. Its diameter, 58 feet, equals that of Salisbury, only the chapter-house of Lincoln, which is 60 feet in diameter, exceeding it in dimensions. As at Wells, Salisbury, and York, all of the thirteenth century, it is an octagon.

The question is, Are we to see it again as Piers Ploughman describes it?—

> "That Chapter House
> Wrought as a great church
> Carven and covered
> And quentlyche entayled
> With scurlich selure
> Yseet en lofte
> As a Parlement-Hous
> Ypeinted aboute."

MACKENZIE E. C. WALCOTT.

[1848, *Part II.*, *p.* 305.]

The Dean and Chapter of Westminster deserve very great praise for the recent alterations in the Abbey. The north transept is open to the south, and the south to the north, and when you stand in Poets' Corner, by the graves of Garrick and Johnson, and the monuments of Shakespeare and Gay, you can see Flaxman's Lord Mansfield, Bacon's Lord Chatham, and Chantrey's statue of George Canning, in the transept on the other side of the choir. Formerly you could see nothing more than an incongruous screen, very little better than an ornamental hoarding. The old stalls and seats have been removed; new canopies erected, in the style and character of the Aymer de Valence monument; the organ placed on one side, and the great west window made visible from the choir. By these alterations 1,000 additional seats have been obtained. But this is not all: the windows in the south transept and Poets' Corner have been filled with stained glass, in an early and good style, by Messrs. Ward and Nixon. The great upper light is a marigold window, of exquisite shape; beneath is an open arcade, with three double lights, and beneath that is a row of six lights. All are filled with stained glass, and each compartment is complete in itself. The colours are rich, the rubies and blues wonderfully so. The designs, too, are good. Other works are in progress. The Dean and Chapter are about to restore to the places from which they were stolen two emblazoned bronze escutcheons from the tomb of Edward III. and a bronze wreath from the tomb of Henry VII. These have been returned by the repenting individuals, or executors of parties that must have torn them with heavy tools from these royal monuments. Another penitent pilferer has lately sent to the Dean a slice taken some years ago from the coronation chair.

[1861, *Part II.*, *pp.* 103-106.]

Westminster Abbey may justly be appreciated as a museum of British sculpture, offering the earliest examples of the sculptor's art, from its erection in the thirteenth century, and continued to the present day.

Although it contains some works by the hands of foreigners, yet, as their skill was employed in commemoration of British sovereigns and British worthies, the designation that it is a national collection, or museum of national sculpture, may fairly be accepted, because, although they are the productions of foreign artists, they were unquestionably executed in the British dominions.

In the reign of Henry III. the present edifice was begun on the ruins of a former erection; every monument it now contains commences from this epoch.

The earliest specimen of sculpture in the Abbey may be assigned to the date of 1269, when Henry III. caused the erection of the

shrine in the centre of St. Edward's Chapel, to the memory of the Confessor. It is a frieze on the screen that separates this chapel from the choir, and which represents in fourteen compartments the principal occurrences of the Confessor's life. The figures of this composition are of small size, very simple in execution.

The first statue which demands attention is that of Henry III., in this chapel, a recumbent figure cast in brass, and the earliest known to have been cast in England.

On the adjoining tomb to this is placed the recumbent figure of Queen Eleanor, wife of Edward I. Both these statues are reputed to be the works of Pietro Cavalini, who came here from Italy for the purpose. But the latter is now said to have been the production of a native artist, upon what grounds I have not been able to learn.

Considering the extraordinary beauty of this statue of Queen Eleanor, it would be gratifying to our national feeling or pride if it were so authenticated.

It merits in the highest degree every praise: the beauty of the features and the elegance of the hands are not surpassed, if equalled even, by any similar work in the Abbey. The small heads of two angels on the canopy at the head of the figure are replete with the most charming sweetness and innocence of expression.

The effigies of Edmund Crouchback and of Aymer de Valence follow the series in order of date. No record exists of the authors of these remarkable monuments, which is to be regretted, as the mutilated remains of the small statuettes, called *pleureurs*, in the niches beneath, indicate a grand dignity and breadth of treatment.

Hitherto no record or tradition naming the authors of the numerous fine recumbent figures of our sovereigns or others, some of them wondrously enamelled, has been discovered until the name of Torregiano appears. He erected the magnificent tomb in the chapel of Henry VII., and is the sculptor of the effigies of that sovereign and his wife, and of the figures of cherubim at the angles.

Another of Torregiano's works is that of Margaret, Countess of Richmond, mother of Henry VII.

These productions of Torregiano's skill are not of a very high order of art comparatively. The tradition that he broke the nose of Michael Angelo in a fit of jealousy at the transcendent talents of the greatest of modern sculptors has certainly foundation for the motive by comparison of their respective abilities.

Passing over the intermediate period of time until the reign of James I., the first authenticated works of sculpture in the Abbey appear to be those of Nathaniel Stone, a native of Exeter. According to Walpole, he was paid 4s. 10d. daily while in the king's employ. The recumbent statues of Queen Elizabeth and of Mary

Queen of Scots are attributed to him; it is certain that he made the monuments of Spenser, Frances Hollis, and the Countess of Buckingham.

Of the famous sculptors of a later date, the most important in the series are Roubiliac and Rysbrach. Scheemacker's is also of the epoch, although inferior to the two preceding artists.

Roubiliac's grandest works are in the Abbey. The monuments of his skill here are those of Handel, his last work, and of the Duke of Argyle in Poets' Corner, that of Sir Peter Warren in the north transept, and the celebrated one in St. John's Chapel to Mr. and Mrs. Nightingale.

All the statues to these monuments are worthy of being rigidly studied, and the result will surely tend to a very high estimation of this artist's merits.

The Nightingale monument, as it is usually called, demands an inquiry of another nature. Does not the embodying or manifestation of the awfulness of death in the form of a human skeleton enveloped in drapery border on absurdity or even profaneness? It is both an æsthetic question and one of higher feeling, of religious awe.

Rysbrach may be well studied in the two monuments in the nave, at the entrance of the choir, of Sir Isaac Newton and of the second Earl by Stanhope.

The statue of Shakespeare, in Poets' Corner, is a favourable specimen of Scheemacker.

The names of other sculptors here comprise a series of great extent, mostly native. A work by Grinling Gibbons, in the north aisle of the nave, is not worthy of his reputation. Quellinus and Coysevox indicate a foreign origin, and Hubert le Sœur, who made the equestrian statue at Charing Cross of Charles I., has also a specimen of his art in the Abbey.

To come down to our own time, there are fine works by the familiar names of Bacon, Flaxman, Chantrey, Nollekens, Westmacott, Banks, and others. Of living sculptors of distinguished merit may be cited Baily, Gibson, Calder Marshall, and several more.

The portrait statues are doubly interesting—first, because they represent the features of the individuals, and secondly, the accuracy of the costume of the times. The features are mostly well preserved, excepting those only of the Crusaders and of the Countess of Lancaster, in the choir, which have much suffered. Some few of the portrait statues are habited in the Roman costume of former times. In future ages, nevertheless, antiquaries will be sorely puzzled at the fanciful envelopes given by the sculptors of our days, as exemplified in the statue of the late Sir Robert Peel, by Gibson, of Rome.

Among the sculptured statues forming the decoration or exemplification of the virtues of the several individuals, there will be seen an abundance of angels and cherubs; every virtue is personified in marble to excess. Figures of Fame are blowing trumpets. In this Christian church there are statues of Minerva, Neptune, Hercules, with other pagan deities; charity children are not omitted; and to complete the variety, there are not wanting negroes and Red Indians. There are here also a great number of statues and statuettes, either of attendants, children of the deceased, saints or other, as weepers over the deceased.

Nor are animals forgotten: a couple of lions by Wilton are on the monument of General Wolfe. Two magnificent specimens of this king of animals by Flaxman, on the monument to the memory of Captain Montague, deserve the highest encomium; it is at the west end of the north aisle.

The sculptures which may be considered as adjuncts to the architecture are very numerous, and consist of a considerable number of saints in niches or on brackets. Of these, worthy of special notice are two statues now existing in the chapter-house, representing the Annunciation; they are of a very simple and archaic character; probably their execution dates from the erection this part of the Abbey. There are equally in the upper spandrils of the north transept angels of grand character, nearly life-size. Casts have been lately taken of these, which may be seen to advantage where they are for the present placed, in the triforium, by those who are disposed to perambulate this part of the sacred edifice. Here will be found many singular and interesting sculptured corbels.

The chapel of Henry VII. alone contains more than one hundred statues of saints in niches, and busts of angels on the cornice that runs round the chapel and part of the side-aisles; the carvings to the seats are of great variety and excellence in execution. Some of these carvings represent sacred subjects, whilst others are of a profane character.

The chantry enclosing the tomb of Henry V. is also profusely decorated with statues and statuettes in niches, as well as with bassi relievi. One is said to represent the coronation of the sovereign. The whole are deeply imbued with a good feeling for fine art.

To resume, and give some idea of the immense amount of the wealth of sculptural art herein contained, it may be briefly stated that the Abbey possesses 62 recumbent statues of life-size; several of these are of bronze, and have been highly gilt or richly enamelled, the remains of this decoration being still visible. There are 46 portrait statues, life-size or colossal, 6 sitting and 6 kneeling portrait statues, and 93 busts or medallion portraits.

Of allegorical statues, already alluded to, there are 204, and

beyond this vast amount an almost unlimited number of bassi and alti relievi corbels and spandrils righly sculptured of all epochs, besides the multitude of heraldic representations of lions, dogs, griffins, and other animals, either natural or imaginative.

I trust it will be admitted that we possess in this magnificent Abbey a museum of sculpture eminently national, unequalled in extent in any other place or country, of surpassing beauty, and of the highest artistic excellence. HENRY MOGFORD.

[1817, *Part II., pp.* 33-34.]

As study recollections, I shall advert to some monumental dilapidations visible in particular points of the Abbey Church at Westminster.

At the funeral of a late Lord Bath, about the year 1765, I, being then some sixteen or seventeen, attended to see the ceremony, which was by torchlight, opposite the tomb of Edward I. in the aisle below. I stood with many others on the tomb. The crowd and confusion was so great that several gentlemen, thinking it necessary to defend (for their own and the company's safety) the stairs into the chapel of the Confessor, not only drew their swords, but tore down the oak canopy above Edward's memorial to convert it into weapons. In such state it now remains.

The funeral of the late Duchess of Northumberland (the mother of the Duke of that name who was interred this day about one o'clock, ushered by much pompous show), 1782, took place by torchlight at four in the morning, to avoid the mischief of too great a number of persons interrupting the same; which, however, was not the case, as the concourse of people was so numerous at the screens to the small chapels surrounding the south aisle of the choir (in the further end of which is the Percy vault) that many had their arms and legs broken, and were otherwise much bruised. The screens, of course, became much despoiled, but were soon replaced as now witnessed. From this time no burials have been performed by torchlight, except royal ones, a sufficient guard attending to keep order on the occasion.

To account in some degree for the various despoiled parts on the upper finishings of Edward's Chapel, it has been the reprehensible practice to throw over it at coronations, without the least care or consideration, a temporary floor, to render the chapel a secluded chamber for royal personages to retire into during certain offices in the coronation ceremony. Take notice, therefore, of the work at back of high altar; canopy of Richard II.; monument of Edward III.; ditto Queen Philippa; ditto west front of monumental chapel of Henry V.; ditto Henry III.; ditto, and lastly, the shrine of the saint itself.

In north aisle of choir the screens and monuments siding the aisle exhibit similar marks of inattention, and from similar causes.

Henry VII.'s Chapel.—At the installation of the Knights of the Bath another practice (no safeguard to antiquities) is resorted to, in building up within the whole area at the east end a large theatrical scaffolding for the music and company. Here the necessary care seems to have been neglected, from the visible marks of numerous small disfigurements on all hands; and it is believed the several screens filling in the lower portions of the five recesses, or small chapels, at said east end, have on the like occasions been at various times knocked down piecemeal, or otherwise got rid of; the extremities of surrounding screen of Henry's tomb, so extraordinary and so beautiful, torn away and disfigured.

To change the subject, let us advert to other objects in the church, perhaps deserving of some attention.

Wax Statue of Charles II.—Although much ridicule has been thrown on these kind of memorials, an exception must be had with that of our Second Charles. The likeness is exceedingly strong, perhaps a mould from the monarch's own features, the figure and attitude admirably well formed, and the robes the individual insignia he wore at the first installation of the Knights of the Garter at Windsor. For some confirmation of this, see "Ashmole's History," etc. After these considerations, how can we reconcile the neglected state this figure is at present held in? Is his representation to fade in sight, as his name is wished to die on the memory?

In a box inclosing other royal wax figures in Islip's chantry has been substituted, by way of covering, some compartmented work of small mosaic ornamental carvings and paintings of figures, of a design so delicate, an execution so exquisite, that an absolute view alone of the same, and that with the utmost attention, can give the least idea thereof. No hesitation need be made when it is affirmed that it must have been a small portion of the highly estimated shrines that once rendered the scenic display of the interior of this pile so shining and so glorious!

Present high altar-screen a gift from Whitehall Chapel by Queen Anne; no way acceptable to antiquaries, they reflecting what intrinsic architectural treasure is concealed behind, appertaining to the original screen, against which it is reared up; they having before them the several prints published by their society appertaining to the death and funeral of Islip, wherein the screen is fully shown. It is certainly a circumstance to smile at, when, in the ornaments of this bounty of Anne, we discover (pointed out by Dr. Milner) angels with incense-pots and other utensils of our ancient altars.

Nor should the extensive, rich, and elaborately-wrought mosaic before the altar be overlooked, as, it is feared, is too much its lot. It may be said to excel that at Canterbury, but a comparative consideration will best determine their superiority.

And what is not hid from beauteous view by the hoarding-up fence

on each side the choir at this end of the building? In front, Edward Confessor's shrine and Henry V.'s chantry; on the left, monuments of Aveline, Valence, and Crouchback; on the right, priests' stalls, rich and splendid in themselves, and highly ornamented, painted, gilt, etc., with foliages, and whole-length figures of our kings, as seen by prints published by the Society of Antiquaries, drawn and engraved by the late Mr. J. Basire at a time when the present mongrel choir-work of fences, stalls, etc., were done by one Kean, surveyor, who removed the famous whole-length painting of Richard II., now hung up in the Jerusalem chamber. It is engraved by Vertue, and by myself in "Ancient Sculpture and Painting." These performances want comparing with the original to ascertain where correctness lies. J. CARTER.

[1834, *Part II.*, *p.* 264.]

The statue of Canning, executed in marble by Chantrey, from the proceeds of a subscription set on foot and maintained some years ago by the friends and admirers of the deceased statesman, has lately been erected in the Abbey. It is placed in front of one of the pillars of the north transept upon a circular pedestal of dove-coloured marble. The figure is enveloped in a senatorial gown, the folds of which are sustained by each arm crossed over the chest. The attitude is that of an orator in the act of addressing a public assembly. In the right hand is a scroll of paper, and at the feet are two thick volumes. The following is the inscription:

"George Canning, born 11th April, 1770. Died 8th August, 1827. Endowed with a rare combination of talents, an eminent statesman, an accomplished scholar, an orator surpassed by none, he united the most brilliant and lofty qualities of mind with the warmest affections of the heart. Raised by his own merit, he successively filled important offices in the State, and finally became the First Minister of the Crown. In the full enjoyment of his Sovereign's favour, and of the confidence of the people, he was prematurely cut off when pursuing a wise and enlarged course of policy, which had for its object the prosperity and greatness of his country, while it comprehended the welfare and commanded the admiration of foreign nations. This monument was erected by his friends and countrymen."

[1825, *Part II.*, *pp.* 301-306.]

The ancient wooden enclosure near the altar has been hitherto considered to be the shrine, or the canopy of the tomb, of Sebert, King of the East Saxons, the reputed founder of the church; but that even the freestone altar-tomb on which it stands was erected to the memory of that monarch appears improbable. That such a monument was erected soon after the building of the present church in the reign of Henry III. has been handed down by history or tradition; but the appropriation of this tomb to King Sebert's name seems to have originated from Camden (who is the first known writer on the monuments, and published his account of them in 1600) having stated merely that King Sebert was buried in the east

part of the Abbey. Hence, and hence only, succeeding authors have called this Sebert's tomb.

But that it was erected in the reign of Henry III. cannot be maintained, since it bears characteristic marks of the era of Edward IV. Of these the most authoritative is this: there is carved in the back of the recess an heraldic symbol peculiar to the latter monarch's reign—the *rose en soleil*, a badge or cognizance which Edward IV. is reported to have assumed in commemoration of his signal victory over the Lancastrian party in the decisive battle of Mortimer's Cross, February 2, 1461. It is thus proved that the tomb cannot claim the early date assigned, whilst, on the other hand, the wooden superstructure has every indication of the era of Henry III.; the former, therefore, has no further connection with the latter than as affording it support. We also agree with Mr. Moule, that if the tomb had been that of King Sebert, the monument of so highly reverenced a personage would have fronted the choir, not the ambulatory. It is a plain but decisive proof that the tomb and the superstructure are unconnected, that their principal fronts are on contrary sides; and the former, as Mr. Moule says, "can hardly be considered as a restoration of an ancient tomb, the woodwork of which, if a part of it, still remains comparatively perfect—at least, more mutilated by design than by decay."

. . . We shall proceed to describe the subject of the woodcut.

These stalls Mr. Moule considers to be two centuries older than the tomb, and to have been actually constructed at the first erection of the present choir, "previous to the opening of the New Church for divine service on the 13th of October, 1269."

"It answers in every respect to the exact situation of the Sedilia Parata of the Officiating Priests during the celebration of High Mass, such as are still remaining in many of our ancient churches, although frequently obscured by sepulchral monuments or other objects, erected before them. These seats were originally derived from the Consessus Clericorum of the Latin Church; the altar standing between the priests and the people in the Roman Basilica, and in all ancient Churches in Italy.

"The Chancel of the English Church is still entirely appropriated to the Clergy; and formerly the Laity were most strictly excluded by the Canon, as is more familiarly expressed in an old verse,

"Cancello Laicos prohibet Scriptura sedere,
Ne sibi presumant Christi secreta videre."

Both sides of this erection formerly exhibited four painted figures; but that represented in the engraving, being the front, was by far the most splendid of the two. And here it should be remarked that until the preparations made for the last coronation, when the incongruous Grecian altar-piece presented by Queen Anne was removed,

this front was concealed from view by screens, which never changed their positions but when the coronation ceremony was preparing. Once, indeed, in the year 1775, they disappeared for a short time, but it was only that panel might take the place of tapestry.

The antiquaries of the day did not, however, let the opportunity escape them. Sir Joseph Ayloffe compiled a long memoir on the subject, which was read before the Society of Antiquaries, and published in folio with nine beautiful engravings, one of which represents the north front, another the two figures said to represent Sebert and Henry III., a third various ornaments; the monument of Aveline, Countess of Lancaster, and one that of Anne of Cleves, which were both disclosed at the same time.*

In 1812, notwithstanding the difficulties of access, another view of this front, assisted doubtless by Sir J. Ayloffe's plates, was produced for Ackermann's "History of the Abbey." Like all the engravings in that work, it is in aquatint and coloured, and so well coloured, in our opinion, as to convey an excellent idea of the sombre obscurity and darkness visible conferred by the hand of Time on the original.

The great merit of Mr. Harding's drawings is their minute accuracy; but an additional value attaches to them from their representing more than the above-mentioned. A wooden chest or temporary boarding (which Sir J. Ayloffe absurdly designated the sarcophagus of King Sebert, and the altar-table where Mass was said on the day of his anniversary, though, as we are told by Dart, it was merely a box made to contain "books and keys for the use of the Church") concealed the lower part of the figures; nor was this removed till it was done at the request of Mr. Harding whilst he was making his drawings. How much of the paintings were thus recovered will appear by drawing a line across the vignette, parallel with the top of the remains of the second figure, which was wholly gained. And this concealment seems to have never been imagined by former draughtsmen, from the figures, as before seen, being quite tall enough for their due proportion.†

We proceed with our description in Mr. Moule's words:

"The open and most ornamented side of this enclosure, which is in four compartments of large size, is faithfully represented on the vignette; and the paintings which remain on the back of these stalls form the subjects of Plates I., II., and III. The canopies, four in number, are very similar in their design to the sculptured sides of the monuments of Eleanor, Queen of Edward I. (who died about 1290); they are adorned with crockets of an ancient form, with open circles

* These plates were afterwards inserted in vol. ii. of the "Vetusta Monuments."

† A still more striking example of this fault is the figure of St. Faith, in the Chapel of St. Blaze, which was supposed by Mr. Schnebbelie to have been painted by the same artist as those on "the shrine of King Sebert." See it engraved in vol. xci., ii., 497. [See *post*, pp. 321-322].

containing trefoils within the angles of the gables.* Between each canopy rose a light pinnacle, all of which have been broken. The three centre pinnacles spring from carved heads, two crowned and one mitred, beautifully executed, which have a very easy reference to the support of the Church, derived from the piety of the Monarchs or the good government of the Bishops.

"The height of the enclosure is 13 feet 9 inches to the top of the finials; and each compartment is about 2 feet 7 inches wide, being separated from each other by small buttresses. They were originally adorned with a full-length figure in each, painted in oil colours on a ground of plaster, as ancient an example of the art as is to be found in the kingdom, being undoubtedly of the period of Henry III. or of Edward I. The small pillars from which the arches of the several compartments take their spring were white diapered with black in various patterns, while the capitals and bases were gilt, but have been all painted black in the recent alteration."

The first compartment has been supposed to exhibit King Sebert. "It must be observed," says Mr. Moule, "that this is merely presumed to be the representation of Sebert, to whom historians agree in attributing the first foundation of a church at Westminster. There is certainly no objection to be urged as to the identity of the portrait, and it may reasonably be supposed that he would be honoured with the stall nearest the altar." We have, however, an objection to urge—namely, that Sebert was certainly depicted on the other side. This we know from Weever (see hereafter); and it appears to us improbable that he should be placed on both. To proceed:

"This figure is the most perfect of the series, and merits particular attention from the fine state of preservation in which it remains. A venerable personage is represented, bearing in his right hand a sceptre of ancient form, terminating in a pinnacled turret, with his left hand raised in a commanding manner; his head is crowned with a diadem ornamented with strawberry-leaves painted on a gold ground; and his beard, of silvery whiteness, is long and curled, with mustachios; his tunic is rose-coloured, worked on the borders and bottom with white and red; his hose are purple; and his shoes, of blue damask, buckle over the instep with a small gold buckle; the ground upon which the figure is painted is a reddish-brown, and he is represented standing on a lawn or carpet studded with flowers, etc.; the white gloves on his hands are unadorned with embroidery; and his crown and sceptre, whatever may have been their original appearance, are now of a darkish-brown colour."

The next panel or division of the screen exhibited only that

* These canopies have been recently painted, but the ancient colouring was minutely described by Sir Joseph Ayloffe. Much stained glass was introduced. See the work now under notice, p. 6.

portion of the painting which was formerly concealed, the greater part of it having been purposely planed off; and it is now entirely obliterated, having been painted over, a wainscot colour, at the late repairs.

"The figure appeared to have been that of an ecclesiastic, and it may be supposed that the screen or enclosure contained figures of a King and Bishop [or Saint] in alternate succession. This series, it may without presumption be assumed, was continued round the whole choir. The sacerdotal robe was represented of pure white, edged with lace and rich fringe, the colours of which were green, white, and red; the ends of the stole were seen, as well as the bottom of the under-garment, or alb, which reached down to the feet, ornamented with a diapered hem in squares and lozenges, very curiously worked with a mosaic pattern, in which green, red, blue, and white were alternately introduced. The lower part and point of the crozier was also seen; the buskins were purple, but quite plain; at least, no ornament could be discerned upon them. The ground of the picture had been a dark brown; and the figure was represented standing on a lawn, or carpet of green, with small sprigs."

The third compartment is, without hesitation, considered to represent Henry III.

"This portrait, upon comparison, is found greatly to resemble the features of the cumbent figure of the Monarch upon his tomb in this Church. It is painted upon a dark-brown ground, which is semée of golden lions, passant guardant, in allusion to the charge in the royal arms of the Kings of England of the House of Plantagenet, a very early instance of heraldic decoration.

"The figure of the King is well drawn, and the folds of the drapery are particularly easy and gentle, but very indistinct at the lower extremity; his countenance is mild and expressive; the figure is in action, and evidently commanding attention to the passing scene. He is represented crowned and in regal robes; the mantle, of a murrey colour, is lined with white fur and guarded with broad lace, and is fastened on the right shoulder by a fibula of a lozenge form. His tunic, which is scarlet, is bound round the waist by a girdle of very rich workmanship, fastened with a gold buckle; his gloves also are ornamented on the back of the hand and the bottom of the little finger with embroidery; the Monarch bears in his right hand a sceptre of ivory, terminating in a rich finial of gold.

"From the other panel the figure is obliterated, the paint having been entirely scraped off the surface by a plane or some such instrument. The pictures that have been suffered to remain are highly curious and interesting, as ancient examples of painting in oil applied to pictures, for the ancients were no strangers to painting doors, etc., with oil. The art it appears was invented in the Byzantine empire about the year 800. For a long time Constantinople furnished all

Europe with artists through the medium of Venice, and to this city the art of Oil-painting seems soon to have passed; hence its progress to Lombardy, where a book was written by Theofilus, probably a Grecian monk, about the year 1000, which gives directions for oil-paintings, and is called 'Tractatus Lombardicus.' Eraclius, another old author, proves its use anterior to Van Eyck, to whom Vasari has attributed its invention. Vide Raspe's 'Essay on Oil Painting,' London, 1781, 4to.

"The most ancient pictures in the Musée Royal at Paris, 1814, are said to have been painted at Prague about 1357, being figures of St. Ambrose and St. Augustin, by Theodoric de Prague; and the Crucifixion, by Nicholas Wurmser de Strasbourg; while the portraits on these panels bear every indication of having been executed at the time of the opening of the new Church for Divine Service, 13th October, 1269; at which time the choir appears to have been completed, being in the fifty-fourth year of the reign of Henry III."

That front of the stalls which faces the ambulatory has always been open to view, and is engraved in Dart, Ackermann, and Neale. It was not so splendidly ornamented as the principal front, but like it exhibited four figures. These paintings have faded away and peeled off under the public eye, being visible to all entering the church at the most frequented and, till lately, public door, that of Poets' Corner. The four figures they represented are said to have been St. Peter, St. John the Baptist, King Sebert, and King Edward the Confessor.

Weaver tells us that verses, by way of question and answer, were placed underneath the figures; that of St. Peter was represented talking to King Sebert, and that the inscription under him was these Leonine verses:

"Hic, Rex Seberte, pausas; mihi condita per te
Haec loca lustrabi, demum lustrando dicabi."

One of the panels, which was doubtless the first (that stands forth on the other side, and contains no remains of painting), was (says Mr. Gough, in the Introduction to his "Sepulchral Monuments," p. xcii) deprived of its remaining colours when it was taken out to form "a passage to some of the Royal Family, who were seated in this tomb at Coronations." This fact we do not find noticed by Mr. Moule.

The other panels, Mr. Gough continues, "have been the sport of idle boys, and are completely scratched out." One, however, undoubtedly representing King Edward the Confessor, was so far perfect in 1791 that Mr. Schnebbelie was able to make a drawing of it (see Plate II.), and it was engraved in his Antiquaries' Museum.

King Edward is represented clothed in a tunic and loose robe; his head crowned, and surrounded by a nimbus or glory; his beard long and curled. In his left hand he bears a sceptre, and in his

right his constant symbol, the ring, which, according to his well-known legend, he gave to St. John the Evangelist when that saint, in the form of a poor man, asked alms of him at the foundation of a church dedicated to the saint at Clavering in Essex. In the next compartment, as there can be no doubt, St. John stood to receive the gift, and to him we may conclude King Edward's legend was addressed, as King Sebert's to St. Peter.

There is a stone figure in Henry VII.'s Chapel which represents King Edward in the same manner. In a woodcut in the "Golden Legend," printed by Winkin de Worde, 1527, we have him drawn exactly in the same fashion.

The chapel of Romford, Essex, in which parish the King's palace of Havering-atte-Bower was situated, is dedicated to the Virgin Mary and St. Edward the Confessor; and in the east window of the south aisle, as we are informed by Weever, were "the pictures of Edward the Confessor and the two pilgrims," who brought him back the ring when returned by St. John, with this inscription:

> "Johannes per peregrinos misit Regi
> Edwardo [the rest broken out with the glass].

A portraiture of King Edward, as renewed in 1707, under the direction of "John Jarmin, Chapel-Warden," still remains in the chancel window of Romford Chapel, but "the costume of this figure," Mrs. Ogborne informs us, in her "History of Essex" (which history, by-the-by, we much wish she would proceed with), appears to have assumed more from the taste and fancy of the painter who "renewed" it than from the original.

We shall now conclude this long article by remarking that the saints on both sides the Westminster seats were, there is no doubt, erased as long since as the Reformation, while the Kings were preserved, as usual, because not considered idolatrous images.

[1774, *pp.* 233-234.]

Some gentlemen of the Society of Antiquaries, being desirous to see how far the actual state of Edward I.'s body answered to the methods taken to preserve it, by writs issued from time to time, in the reigns of Edward III. and Henry IV. to the Treasury, to renew the wax about it, several of which are printed in Rymer's "Fœdera," obtained leave to open the large stone sarcophagus in which it was deposited, on the north side of Edward the Confessor's Chapel. This was accordingly done this morning, when, in a coffin of yellow stone, they found the royal body, in perfect preservation, wrapped in two wrappers, one of them of gold tissue, strongly waxed, and fresh, the outermost the more decayed. The corpse was habited in a rich mantle of purple, paned with white, and adorned with ornaments of gilt metal, studded with red and blue stones and pearls. Two similar

ornaments lay on his hands. The mantle was fastened on the right shoulder by a magnificent fibula of the same metal, with the same stones and pearls. His face had over it a silken covering, so fine, and so closely fitted to it, as to preserve the features entire. Round his temples was a gilt coronet of fleurs-de-lis. In his hands, which were also entire, were two sceptres of gilt metal; that in the right surmounted by a cross fleuri, that in the left by three clusters of oak-leaves and a dove on a globe; this sceptre was about 5 feet long. The feet were enveloped in the mantle and other coverings, but sound, and the toes distinct. The whole length of the corpse was 5 feet 2 inches. As it does not appear that any of the above-mentioned writs were issued since the reign of Henry IV., the body must have been preserved above three centuries and a half in the state in which it was now found, by virtue of the embalmment originally bestowed on it; and, as everything was restored with the strictest care, and the tomb secured beyond a possibility of ever being opened again, it may continue, at least, as many centuries longer. Edward I. died at Burgh-upon-Sands, in Cumberland, on his way to Scotland, July 7, 1307, in the sixty-eighth year of his age.

[1827, *Part I., p.* 251.]

A very curious discovery has just been made by Mr. Blore, surveyor of Westminster Abbey. On his survey, he found that the roof of the case in which the wax figures of Queen Anne, the Earl of Chatham, and what is commonly called the ragged regiment, were placed, bore marks of ancient ornament. Having it removed, his surprise was only equalled by his joy at finding it one of the most curious specimens of ancient art at present in existence.

This curious remain has been removed to the deanery, till it can be restored to the Abbey in such a manner as to secure its preservation for the gratification of the public. The panelling measures 11 feet in width by 3 feet in height, and is painted and ornamented with gilding in the most elaborate and beautiful manner. It consists of five divisions; in the centre, under a splendid pointed canopy, is painted a figure (probably intended for the Deity), supported on each side, under similar though smaller canopies, by two saints with palm-branches. On the left side of the centre compartment are four intersecting squares, painted with Scriptural histories, and the centre and corners ornamented with enamelled work of a splendid kind, and covered with glass. The outer compartment on the left side is a painting of St. Peter under a canopy. The two compartments on the right of the centre have evidently been of similar design, but have been painted over in black and white by some barbarous "improver," probably during the eighteenth century, when perhaps the wax figure of Earl Chatham was placed in the case. The borders of the painting and edges of the compartments have been

ornamented in the most costly manner with medallions and cameos after the antique, and with glass which has all the splendour of precious stones. There is little doubt but that this discovery will excite much attention among the antiquaries and lovers of the arts. It is probably coeval with the building of the present Abbey, and may have been constructed by Abbot Esseney. It is difficult to say for what it originally was intended; but probably it was the soffit or ceiling of some tomb or shrine. Can it be connected with what has been called the tomb of St. Sebert?

[1821, *Part II.*, *p.* 497.]

Having accidentally met with the following letter from a former draughtsman to the Society of Antiquaries, giving an account of a chapel in Westminster Abbey, little known to the numerous visitors of that venerable pile, I beg you to preserve it in your pages, as it contains a more minute description than is to be found in any of the numerous works on the Abbey. N.

The Chapel of St. Blaze, in Westminster Abbey (see Plate II.) is of an oblong form, measuring from east to west 52 feet, if you include the arch, which is 6 feet deep; the whole is 58 feet long, and only 15 feet 6 inches wide, except at the east end, where it is only 11 feet 10 inches wide, owing to the entrance into the chapter-house going in a diagonal direction. Part of a buttress, projecting nearly 4 feet into the chapel on the south side, gives it a very awkward appearance. There is a great difference in the ceiling, not being on a level; eastward of the buttress, from the centre of the groins to the floor, 28 feet 6 inches high; and westward, 34 feet high. Between the buttress and the altar were two large windows, now filled up, and a small one at the west end, but without any tracery work. The west end of this chapel is very singular, there being an arch nearly as wide as the chapel, 6 feet deep; from the point of the arch to the floor 8 feet 6 inches, and at the sides 5 feet high; at the back is a locker, and on the south side two. Just at the front of this arch is a thin wall carried up to the top of the chapel, with a lofty opening in it, never glazed, but grated with stout iron bars. This wall divides a space from the chapel of nearly 6 feet wide. There is no communication with this place but from without the chapel, just above the Duke of Argyle's monument.

The altar (see Plate II.) was under a pointed arch, richly ornamented, the front painted brown, and the joints of the stone covered with thin slips of white metal gilt; the back is painted of a bluish-dark colour; the sides and soffit with zigzag stripes, red and white. On the back is painted a beautiful female figure as large as life, dressed in a robe lined with fur, holding a small book in her right hand, and on the thumb of her left hand hangs an instrument with

seven bars, not unlike a gridiron without a handle; on her head is a crown, and her hair flows in ringlets on each shoulder. She is standing on a small pedestal under a canopy, supported by slender columns, the pediment and finials frosted; the pediment is painted a light blue, the back of the niche a bright red. Below are five small compartments; the centre contains the Crucifixion, with a female figure on each side (probably the Virgin and Mary Magdalen); the others are blank. On the north side, in another small compartment, is a monk kneeling and praying, and from him is an inscription in white letters, in a diagonal direction, in two lines:

✠ ME : QVEM : LVLPA : GRAVIS :
PREMIT : ERILE : VIRGO : SVAVIS :
✠ ME : MIGHI : PLAGATVM :
XPE : DELEAS : QV : REATVM.

I have closely examined the above painting, and find the large figure exactly corresponding with those on the shrine and tomb of Sebert, King of the East Saxons, on the south side of the high altar in Westminster Abbey, and disclosed in the summer of 1775,* from which Mr. Basire took accurate copies,† and I have seen them several times, and have not the least doubt but it is the work of the same artist which Sir Joseph Ayloff ascribes to Cevallini, who flourished in the reign of Henry III.

The Rev. Dr. Milner, of Winchester, has informed me that St. Lawrence and St. Faith are both represented with the same symbols, and that he is certain the figure before described is St. Faith.

In a church in Northamptonshire I saw, in the centre of a cross to which a man and his wife were kneeling and praying, a female figure with a nimbus, and the same instrument in her hand, and this inscription:

"S'c'a Fides."

JACOB SCHNEBBELIE.

[1799, *Part II., pp.* 661-662.]

When the most important and extraordinary part of our historical evidences are on the eve of being torn for ever from the public eye—I mean the tapestry in the Painted Chamber, Westminster—I should think it almost criminal to withhold my opinion from the world of this precious remain of the costume of former times.

Historians have continually lamented the want of existing objects of ancient decoration, whereby they might enrich their publications with engraved examples from them; instead of which modern designs crowd their pages, without hardly one trait of the manners of our ancestors.

* These have been again recently opened to public view.
† Engraved in "Vetusta Monumenta," vol. ii.

We can boast of but two or three portraits (paintings) of our kings prior to Henry VII. We have not preserved one dress, either royal or otherwise; nor have we preserved any armour or other warlike habiliments except a few weapons which may be found in the museums of the curious. Of ancient furniture, some chairs remain in our churches; and in other situations we can name a crosier or two, a few cups and chalices, etc. Of the royal regalia there is no part left, they having been destroyed in the last century. Whoever considers these truths but will regret that such interesting subjects are wanting in a national museum? Our curiosity, however, in this respect, is in some degree satisfied by consulting the several illuminated missals preserved in this kingdom; yet they are either drawn so small, or are confined to the collections of a few individuals, that the information which they might convey is not in that general mode necessary for all those who wish to become acquainted with the former splendour of England.

Therefore, that such unpleasant reflections may lose their force, refer we to the tapestry in the Painted Chamber, where every object requisite to delight and inform the mind in which way our forefathers displayed themselves in the fair face of day, in the fourteenth or fifteenth centuries, may there be found represented, well drawn, highly coloured, and of their proper sizes, as crowns, sceptres, royal and inferior robes and dresses, all kinds of armour, from simple make to enriched work inlaid with gold and jewels; swords, daggers, shields, spears, halberts, battle-axes, cross-bows and long-bows, banners, housings for horses; ladies' dresses in the finest style of elegance and profusely ornamented; all sorts of buildings, both exterior and interior, and their various furniture; shipping, and all its several appendages. In short, the assemblage of materials are so vast (containing no less than 500 figures, the dimensions of the whole tapestry 140 feet in length, and 16 feet in height) that they could scarcely be observed in a transient view; a long investigation alone could bring this prodigious mine of antiquities under any sort of disquisition.

As for the story relating to the Siege of Troy, that is a matter of difference, as there is hardly one mark of the Roman and Grecian manners, and but for the name of the several characters engaged in that history, written on their dresses, we might conclude the representation related to some eventful period of our own history, where are to be found the circumstances of royal audiences, an embarkation, disembarkation, interviews of royal personages, warriors invoking their patron saint, a monarch in despair, an army on shipboard, landing, and attacking the walls of a city, where the manner of scaling the walls and the resistance shown by the besieged are made to appear; a grand battle on land; several kings brought together in a religious building for the purpose of concluding an attack on other

powers; a second grand battle; other royal conferences, with a third battle, which concludes this amazing performance.

It is well known by antiquaries and other studious people that ancient artists, let the subject of their intended work be of whatsoever country or of ever so remote a period, always gave the costume of their own time. (It would be no unentertaining attempt to point out the like humour in any brother artists of the present day.) Hence we are not to look in their productions for the objects which characterize the story that they may have brought forward of occurrences before their own time, but for the exact models of the several efforts of art then before their eyes. Judging from the resemblances in missals to the various parts in the tapestry in question, I may with some confidence assert it to be the work (as above hinted) of the fourteenth or fifteenth century. Here, then, we fix a value on this superb relic of antiquity, which during my memory has been but barely noticed, has been entirely neglected, and now, perhaps, may soon be consigned to oblivion.

I have passed much of my time for these few weeks back in a strict examination of this tapestry; I have seen much of the loads of dust taken from off its surface, which, indeed, had nearly rendered the parts impervious to the sight.

Of the merits of this tapestry, then, I speak with a degree of certainty; my assiduity has enabled me to go beyond a mere opinion, and no doubt when, after the reading this letter, the tapestry may be resorted to for information, it will be found that I have not raised the curiosity of the public for the mean satisfaction of giving disappointment to those who may have been induced to listen to this account.

The tapestry in the Prince's Chamber has also its claim to public protection, as the costume shows the days of Henry VII. and VIII.

On consideration, it has been a fashion to speak well of the cartoons; but it has unfortunately not been the fashion to speak well of the tapestry in the Prince's and Painted Chambers, or else we should not witness the damage it has sustained within these few years and within these few months, when much was cut away for modern convenience in the Prince's Chamber, which, with the Painted Chamber, are in the ancient palace of the sovereigns of England at Westminster, remaining at the moment of my concluding this letter.

AN ARTIST.

[1867, *Part I., pp.* 143-148.]

DEANERY, WESTMINSTER,
December 17, 1866.

DEAR MR. RICHMOND,—I have been charged by the chapter with the agreeable duty of conveying to you our grateful sense of the services which you have rendered to Westminster Abbey, and to the

history of art, by your successful restoration of the ancient portrait of King Richard II.

When I first communicated to the chapter your generous proposal of undertaking this anxious labour, you may believe that it was not without due consideration of the grave responsibility incurred that we consented to submit this precious relic, handed down to our care through so many vicissitudes, to a process attended with so much risk and difficulty.

But we were satisfied that an offer of this kind, coming from such a quarter, ought not to be rejected; and we were confident that, in your hands, our character and the portrait of the King would be entirely safe.

That our expectations have been more than justified I need not say. Whilst we seemed, through your interesting account, to follow the gradual reappearance of the original lineaments of the youthful Prince under your careful touch, aided by the knowledge and skill of Mr. Merritt and Mr. Chance, to which you have rendered such ample justice, you will readily understand the peculiar gratification with which we saw the whole portrait brought before us, for the first time, in its full beauty. We appreciate the judgment with which this delicate operation has been performed, no less than the boldness with which it was attempted. And we trust that you will feel with us that the anxiety and toil of so many weeks will be, in part, at least, rewarded by the consciousness that you have restored to the Abbey the earliest authentic likeness of one of the kings of England, and the earliest specimen of art from the long line of your own illustrious predecessors, the British painters.

We shall take the first opportunity of consulting with our accomplished architect, Mr. Gilbert Scott, as to the fittest spot for the final resting-place of this valuable treasure, both for the sake of the picture itself and for the sake of exhibiting it in the most favourable light to the people of England, of whom, as you well remember, King Richard II. avowed himself, in the happiest moment of his life, to be the natural leader.

Meanwhile, during the repairs of the Abbey, it will remain in the Jerusalem Chamber, where every facility of access will be given to those who wish to inspect it; unless you can suggest any other locality where you think that, in the present eagerness to witness the success of your great experiment, it may be more conveniently seen.

But, wherever it is fixed, it will be a satisfaction to us to know that its restoration will be for ever associated, and in its ultimate situation by a record as permanent as the picture itself, with the honoured name of George Richmond. The narrative of the process will be preserved in our archives for the instruction of future students, and we trust that you will consider it as your title to the constant inspection

of the works of art now or hereafter to be enshrined in the Abbey which you love so well.

I remain, yours faithfully and gratefully,

ARTHUR P. STANLEY.
Dean of Westminster.

TO GEORGE RICHMOND, ESQ., R.A.

Mr. George Scharf, F.S.A., the keeper of the National Portrait Gallery in Great George Street, Westminster, writing to the *Athenæum* of November 17, 1866, describes the picture as follows:

"The king is seated on a throne, crowned, with sceptre and globe, and attired in regal costume; the size of the figure considerably larger than life.

"It is now ascertained that the painting (which was recently seen at the South Kensington Portrait Exhibition, No. 7 of the Catalogue) was not the genuine picture, but the result of successive coatings of false paint, so laid on as not only to obscure, but materially to alter the drawing and to disguise the character of the original representation. Scarcely any of the colours composing this mask of repaint seem to have been more than 150 years old. It has been entirely removed; and I rejoice to state that the real old picture, painted in tempera, and apparently from the life, about the year 1390, has been revealed underneath it, in an almost perfect state of preservation.

"Instead of a large, coarse, heavy-toned figure, with very dark, solid shadows, strongly-marked eyebrows, and a confident expression (almost amounting to a stare) about the dark-brown sparkling eyes, we now have a delicate, pale picture—carefully modelled forms, with a placid and almost sad expression of countenance, gray eyes, partially lost under heavy lids, pale yellow eyebrows, and golden-brown hair. These latter points fully agree with the King's profile in the well-known little tempera diptych at Wilton, belonging to the Earl of Pembroke. The long thin nose accords with the bronze effigy of the King in Westminster Abbey, whilst the mouth, hitherto smiling and ruddy, has become delicate, but weak, and drooping in a curve, as if drawn down by sorrowful anticipations even in the midst of pageantry. Upon the face there is a preponderance of shadow, composed of soft brown tones, such as are observable in early Italian paintings of the Umbrian and Sienese schools executed at a corresponding period. Indeed, the general appearance of the picture now forcibly recalls the productions of Simone Memmi, Taddeo Bartoli, Gritto da Fabriano, and Spinello Aretino; but more especially those of their works which have suffered under a similar infliction of coatings of whitewash or plasterings of modern paint.

"Many alterations seem to have been made by the restorer in various parts of this figure of King Richard, and well-devised folds of drapery quite destroyed through ignorance. The position of the little finger of his left hand, holding the sceptre, was found to have been materially altered. The letters R, surmounted by a crown, strewn over his blue robe, were changed in shape, and the dark spots on his broad ermine cape were distorted from their primitively simple tapering forms into strange twisted masses of heavy black paint. The globe held in his right hand, and covered with some very inappropriate acanthus leaves, was at once found to be false, and beneath it was laid bare a slightly convex disc of plain gold, very highly burnished. This, however, was not an original part of the picture. A plain flat globe, with its delicate gilding, was found still lower; and it was then ascertained that the head of the sceptre and the crown on his head had in like manner been loaded with gold and polished. Beneath these masses of solid burnished gilding, bearing false forms and ornaments unknown to the fourteenth century, was found the original Gothic work, traced with a free brush in beautiful foliage upon the genuine gold surface lying upon the gesso preparation spread over the panel itself, and constituting a perfectly different crown, as well as heading to the sceptre, from those hitherto seen. The singular device of a fir-cone on the summit of the sceptre has disappeared entirely. The diaper, composed of a raised pattern, decorating the background, coated over with a coarse bronze powder, and not even gilded, was found to be a false addition. It was moulded in composition or cement, possibly as early as the reign of the Tudors. Not only did it stand condemned in itself by clumsiness of workmanship and a reckless fitting together of the component parts, but it was found to have extensively overlaid some of the most beautiful foliage and pieces of ornamentation. The picture is painted on oak, composed of six planks joined vertically, but so admirably bound together as to appear one solid mass. The back is quite plain.

"The large, clumsy frame was found to have concealed a considerable portion of the picture, and by removing it the carved end of the chair on one side, and the lower part of the curved step in front, were laid open to view. Unfortunately, the right side of the picture, beneath the frame, had been wantonly mutilated by hacking, as if with an adze or hatchet, which rendered the chair on this side much less perfect. The raised diaper-work was continued under the frame, and in the upper left-hand corner had been curiously patched by two square pieces of inferior workmanship, which were let in as if to make good some incidental flaw.

"The earliest record we meet with of this picture is a short critical description among the MS. notes collected by Vertue for a

history of the Arts in England, first undertaken by him in the year 1713. Subsequently to this, in 1718, Vertue made a large engraving of the whole picture, as then seen in the choir of Westminster Abbey, for the Society of Antiquaries, who published it in their first volume of the 'Vetusta Monumenta.' Vertue was at that time the appointed engraver to the Society, and executed this work not from the picture itself, but from an evidently inaccurate drawing, done by Grisoni, at the expense of Mr. Talman, a well-known architect. On the commencement of repairs in the choir of the Abbey, in 1775, the picture was removed to the Jerusalem Chamber, and there remained in obscurity till the time of the great Manchester Exhibition, in 1857, where it was once more publicly seen. Meanwhile, Mr. John Carter, the well-known antiquarian architect, having observed differences between the picture as it then existed and Vertue's engraving after Grisoni, determined to make a fresh drawing, and to issue a new print of it. This he accomplished in a spirited etching, published in 1786, in his well-known 'Specimens of Ancient Sculpture and Painting,' which, indeed, may be accepted as a faithful record, excepting the background, of the picture as it recently appeared. During the period between the publication of these two engravings many alterations seem to have been made in the picture. A certain Captain Broome, a picture dealer and restorer, was allowed to operate upon it about 1726. He is expressly mentioned in Walpole's 'Anecdotes' as having restored the picture *after* Talman's drawing had been taken. He appears to have repainted the face, altered the eyes, and added some absurd *straight* shadows, as falling from the shafts of the cross and sceptre upon the *curved* surface of the ermine cape. Vertue made a second engraving of this picture about 1730 for Rapin's 'History of England,' in which, after making several gratuitous alterations and deviations from the original, he adopted Captain Broome's innovations, and the objectionable shadows became a conspicuous feature. In his former engraving after Grisoni no shadows appear upon the front of the cape, the left hand is more correctly drawn, and the face wears a much milder expression. In Vertue's earliest MS. note, however, he specially remarks on the eye; and, indeed, a small sketch which he made on the same page shows that the eye remained in its original form up to that period. Grisoni had failed to study and accurately copy what was then before him. The first alterations in the ornamentation of the crown and sceptre were of a much earlier time. They were executed upon the burnished gilding, and probably belonged to the sixteenth century. On clearing away the thickly-loaded burnished gilding, the original crown was found, still punctured with small round holes, forming patterns—a peculiarity which appears to distinguish illuminated paintings executed towards the end of the fourteenth century.

"A system of decorating flat backgrounds with minute architectural ornaments prevailed almost universally at this period. We see it adopted in Italian works, more especially by dotted patterns on gold within the nimbus and on suspended draperies, from the time of Giotto to Gentile da Fabriano. The highly-enriched pictures on the east wall of St. Stephen's Chapel, Westminster, executed in the reign of Edward III., and the compartment paintings, with sacred subjects, on the roof of the canopy of the tomb of Richard II. in Westminster Abbey, afford striking proofs of the perfection to which this degree of ornamentation was carried. Nor should we omit to notice the fine metrical history of King Richard, executed at the close of his reign, and now preserved in the British Museum. In the latter all the illuminations admitting of landscape backgrounds have the sky invariably replaced by minute architectural patterns of various colours and singular brilliancy."

Mr. Scharf bears the following testimony to the value of Mr. Richmond's labours on this valuable relic of the fourteenth century: "Mr. Richmond's power of distinguishing false art from the true, and his jealous protection of all the finer points in the picture as soon as discovered, were of the greatest possible importance; whilst Mr. Merritt's extreme caution, judicious treatment, and thorough knowledge in the application of means to remove these masses of false colour—without in the slightest degree affecting the delicate tempera painting lying beneath—kept everything within due bounds. As a spectator of the whole proceeding, whilst thoroughly concurring in Mr. Richmond's views, and having already, in an official capacity, expressed a similar opinion as to the former condition of the picture to the Dean of Westminster, I bear willing testimony to the zeal and energy with which that distinguished artist has laboured, bestowing day after day of his valuable time upon the picture; and I rejoice to think of the moral courage which has grappled with so serious an undertaking, and that the work has terminated in such perfectly satisfactory results."

It should, perhaps, be added here that Mr. Scharf took two tracings from the picture itself at the opposite extremities of the proceedings—one with the diaper background and its full load of repainting before operations had commenced, and the other when the restorations had been completed and the picture was ready for removal to the Abbey. These tracings belong to the National Portrait Gallery. Reduced copies of the head of the King, in both states, have been executed from them, under Mr. Scharf's direction, in lithography, and are published in the current number of the *Fine Arts Quarterly Review*.

[1819, *Part II., pp.* 389-392.]

The Painted Chamber and the Prince's Chamber are two apartments situated a short distance from the south side of St. Stephen's Chapel, which joins the east side of Westminster Hall at its south extremity. The two chambers are parallel, their lengths extending east and west, but their proportions are very dissimilar. Between these is an ancient building, formerly the House of Lords, which joins the Prince's Chamber (a name of modern derivation), and is connected to the Painted Chamber by a small intervening court, which is now used as a passage. The three buildings thus situated may be described as a centre with two wings, the south of which is the Prince's Chamber, retaining in its sides lancet windows; but all of them are walled up, and the external mouldings much defaced. In the east wall of the old House of Lords are several ancient windows. The Painted Chamber forms the north wing of this group of buildings; it is disfigured by modern alterations and additions, and is so much enclosed by dwelling-houses (attached as well as detached), the encroachments of the new House of Lords and its various offices, that the original extent cannot be seen or even those parts which are exposed viewed without obstructions. But as the Painted Chamber appears never to have been an insulated building, the irregularity in the position of its windows will be accounted for.

The commencement of the thirteenth century is probably the period when the Painted Chamber was built. Its architecture is designed in the plainest manner, and its windows have peculiar forms and proportions, being lofty, and formed in two openings by a column, with a circle between the points of the smaller arches and that of the large arch covering the whole; narrow outside, and spreading very wide within, having no mouldings, and being devoid of the quatrefoil tracery which characterized the succeeding style of the Pointed architecture. These remarks do not apply to the double windows in the east end, which have lost their tracery, and, besides having mouldings in the arches of the interior, have also insulated columns at the angles, with carved capitals. The walls of the whole exterior are defaced and present a very rough and inelegant appearance, which are not so much the effects of injury and various alterations as of the soft quality of the stone of which they are built. The design of the east end is handsome; additional arches are carried over the windows, and terminate at their bases upon brackets, the regular forms of which are almost wholly defaced. A portion of the north side preserves its original design unaltered, and contains two elegant windows, separated by a flat pilaster buttress reaching to the parapet, and rising out of the wall, which below the windows increases to a considerable thickness. A heavy sloping brick buttress has been added for support at the north-east angle. Attached to the

north wall of the Painted Chamber are the stone springers of groins and arches which have belonged to an oratory, formerly entered by a door from that magnificent apartment.* On the brackets by which they are supported are shields and arms; one is certainly Cotton† impaling Howard. Cotton bears azure, an eagle displayed argent, armed gules. The arms on the other shield are uncertain.

Ascending the ancient stone staircase in the south-east angular turret, we enter the Painted Chamber, which has for many years been encumbered with modern fittings, which so completely concealed the elegance of its architecture and the richness and splendour of its painted decorations that till within a few weeks no knowledge of its original magnificence seems to have existed. Divested of all encumbrances, its length, breadth, and height, its architecture and its decorations are exposed to the pen and pencil of the curious. The whole is lamentably defaced, but not so much from the hand and havoc of time as from the carelessness of workmen in fixing the wainscot screens at the time the room was altered for the use to which it is now appropriated. We may be allowed to say that these are the most extensive, and certainly some of the most curious relics of ancient art which have ever been discovered on this site. The entire walls are covered with paintings of figures and inscriptions, variously disposed according to their subjects, and the connection they have with each other. The inscriptions are very numerous, and are chiefly written in the Norman-French language, in letters of the old English. They separate the pictures, and are in some places written small and close, but towards the upper part of the walls large and bold.

The internal architecture is plain and well adapted to display the superb paintings which were its principal ornaments. The ceiling, which is flat, resting at the sides only upon a carved cornice, is constructed of wood, and painted with various figures in compartments of different shapes, uniting into one regular and beautiful pattern, the whole coloured and enriched with stucco ornaments. The heads of a considerable number of these figures were found concealed beneath ancient panels of wood, which had been purposely laid over them—it may be presumed, in consequence of some alteration in the decoration of this part, which was suggested before its first completion.‡ In the south side of the room are two windows, and in the north three, all corresponding in proportions and design, excepting

* See Smith's "Westminster," pp. 46 and 104.

† These arms fix the date for Sir Robert Cotton, of Conington, com. Hunt, Bart., who married Margaret, daughter of William, Lord Howard, and who deceased A.D. 1640. He resided in a house which joined this side of the Painted Chamber.

‡ Thirty-three panels, painted with figures of angels, saints, and kings, are preserved. These panels are formed of two, three, and four pieces of thin board, and measure about 2 feet 6 inches long by about 14 or 15 inches broad.

that the internal arches of two windows in the latter side are round, the rest being pointed. Every arch rests on a small bracket carved with foliage. The doorway which once led to the oratory on the north side has been walled up since the demolition of that elegant appendage. Over this door is a blank window, and near it a handsome quatrefoil perforation. At the east end are two brackets carved with angels holding scrolls; and in the upper part of the west end are four united windows, each with double openings and tracery, and which appear to be the work of the latter part of the fifteenth century.

Among the paintings, the most extensive, perfect, and beautiful, and perhaps the most interesting, is a representation of the coronation of King Edward the Confessor on the north side, which occupies nearly the whole of the large space of wall between one of the windows and the door which entered the oratory. The figures are of large size and very numerous. In the centre is placed the monarch crowned; around him are prelates in their pontifical robes, with mitres on their heads, and holding crosiers, which are elegantly ornamented. The figures are well proportioned, and are admirably disposed in small groups. The features of nearly all are entire, excepting those of King Edward, which are quite obliterated, and must have been intentionally defaced, as the crown and curled hair at the sides are perfect. A painted canopy of arches extends over the picture, the background of which is azure, having over the heads of the figures the following motto:

"CESTLE CORONOMANT SAINT EDEWARD."*

The colours are of the most brilliant kind and are well preserved. Dark green and red prevail in the draperies, the forms of which are diversified in a manner that evinces superior taste and skill in the art of designing, and proves the state of perfection it had reached at that early period. No other perfect subject will be found on this side the room. Fragments of various kinds of figures are to be observed over the whole surface of the wall, with mottoes and inscriptions, all equally beyond the power of description. A figure in a sitting posture, holding a sword, appears above the canopy which covers the coronation of King Edward the Confessor; but the subject to which it has belonged is wholly obliterated. Towards the west side of the coronation are figures of men on horseback, and on the west side of these portions of mail armour, which appear to have belonged to figures of large size. The chain mail is represented by stucco, and likewise some of the principal ornaments, while the features and draperies are painted; a mixture which does not destroy the actual flatness of the latter, but which remarkably aids the substance and nobleness of the former.

* Longobardic characters, argent, and handsomely ornamented.

Accident, decay, and injury are not so apparent among the paintings on the south side as on the north side of the room. The most interesting subjects have evidently been placed towards the lower part of the walls, in the piers of the windows; and the one which appears to have been the principal fortunately remains the most free from dilapidation. This is a representation of the cruel sentence of King Antiachus against a mother and her seven sons (described in chap. vii. of the second Book of Maccabees). "Antiachus" is written over the head of the King, and over the head of the female "la mere & VII. fiuz" in letters of white paint on azure background. The figures of this subject are small, and the whole has occupied a long narrow space between two inscriptions with a canopy of arches at the head. The King is seated on a throne crowned, and in a posture which well expresses his rage when he thinks himself despised by the mother who stands before him, the cauldron, the fire, and the mangled remains of her children, not exhorting her yet living youngest son to save his life and her own by breaking the law of his fathers, but beseeching her child to have courage to bear the threatened torments of the enraged monarch, and to die resolutely like his brethren rather than sacrifice their ancient laws. The female is habited in a gown of a pink colour, with a veil hanging from her head-dress upon her shoulders. The youth standing before her appears in a plain purple garment, with his hands bound. On the other side of the throne is represented the torture of the sixth youth, who stands bound, and bearing, with the firmness described, the loss of the skin of his head with the hair, which is executed by a man with a sharp instrument and a pair of pincers. Beyond this are the flames and several figures too much defaced to be described. On the same wall, more towards the west end, are several mutilated figures of warriors wearing their surcoats of arms. One bears Vert, three lions rampant or; another, Azure, semée of leopards' heads or, caboshed. The figures are clad in mail armour,* and each holds a long spear. Over the windows in this side of the room are several detached and mutilated subjects. That perhaps the most worthy of notice displays a multitude of figures armed with spears and lances, holding banners and other ensigns of war, etc., at the base of a lofty embattled tower, upon the parapet of which is a figure of a King, and behind him a group of figures, apparently in consultation. Another picture, still more imperfect than the last, is probably intended to represent Elisha dividing Jordan with the mantle of Elijah.

The reveal and soffits of the windows are also superbly painted and ornamented. In the sides of every window is a figure the size of life, standing under a canopy, which rises to the springing of the arch,

* The chain-mail of these figures is painted. None of the ornaments of this group are composed of stucco.

and is encompassed with representations of buildings, elegant tracery, and a great profusion of ornaments; all which are diversified with colours, emblazoned with silver and gold, and enriched with stucco patterns in a superb and elegant manner. Over each canopy is the figure of an angel with expanded wings, holding crowns in their hands. They are clothed in garments of a blue colour, trimmed with gilt ornaments of various patterns. The background is red. The two figures in the most eastern window on the south side are King Edward the Confessor and a pilgrim asking alms; the monarch is crowned, and holds in his left hand the sceptre and dove. The adjoining window, which when first exposed to view was scarcely defaced, and retained even some small relics of painted glass, exhibits allegorical representations of Justice and Bounty, both crowned. These figures are very graceful, and have coats of mail which are partially covered with vestments of a crimson colour, beautifully ornamented. Justice has on her left arm a shield, which bears Gules, three lions or, and holds in her hand a rod, and is in the act of scourging an offender who is crouched at her feet. At the head of this figure is an imperfect motto. Bounty is seen pouring riches from a cornucopia, which are greedily devoured by Avarice, a figure of monstrous form lying at her feet. The figure of Bounty is habited like its opposite, and has a shield on the left arm, but the front of it is not seen. At the head is the word "LARGES——CE" in Longobardic characters. At the edges of this window are painted numerous coats of arms in small oblong compartments. Those of Edward the Confessor, Azure, a cross between five martlets or. Azure, three crowns or. Gules, three lions or. Gules, three eagles displayed sable, etc. In the east reveal of the easternmost window on the north side is a mutilated figure of a female, crowned, clothed like those before described, and in the attitude of striking a blow with a sword, which is raised over her head. In the west reveal of the next or middle window is a similar figure; and in the east reveal of the westernmost window a figure with a sword in one hand, and in the other a shield of a round form embossed and painted.

Amongst the inscriptions, the Lord's Prayer and several texts from the Scriptures are remaining entire on the south wall. The inscriptions as well as the paintings were renewed in ancient times, and it is not difficult to discover the most ancient by the partial mutilation of the most modern workmanship. A doorway on the south side exhibits a curious mixture of ornaments and inscriptions, the works of different periods.

In removing the masonry which filled some of the windows numerous relics of paintings were discovered, consisting of portions of figures, beautiful patterns, inscriptions, etc., in good preservation, but all are not equally well executed.

It should be observed that at the foot of the cylindrical stone staircase, which is now the approach to the Painted Chamber, is the water-closet, in which, it is said, Guy Fawkes was found prepared to execute the horrid deed that is annually commemorated on November 5. SHIELD & B——R.

[1823, *Part II.*, *pp.* 99-102.]

The parts of the palace now demolishing are the two buildings known by the names of the Prince's Chamber and the Old House of Lords.

The Prince's Chamber extended east and west (about 45 feet long by 20 feet wide) parallel to the Painted Chamber,* and these two chambers were connected by the Old House of Lords, which formed a centre,† extending north and south, about 72 feet long by 26 feet wide. These three magnificent rooms were all of the same age, but they present, however, two interesting coeval varieties of windows. The Prince's Chamber had originally five beautiful windows on the south side, three on the eastern, and probably as many on the western side. The windows of this chamber were formed of segments of circles obtusely pointed, and converging towards the outer wall, so as to form regular lancet openings; whilst those in the Old House of Lords and Painted Chamber consisted of a double lancet opening, over which was inscribed a larger arch, the interval between the points being pierced with a circular opening. The windows of the Prince's Chamber had been partially walled up, the openings curtailed, and the external mouldings much defaced. On taking down the walls, however, the original beauty of this room appeared conspicuous. The mouldings of the windows had been superbly gilt, shaded by a line of black, or painted in red, green, or blue, and the reveals ornamented with figures. Terminating the mouldings of the centre eastern window were busts of a King and Queen with ancient gilt coronets. From these specimens there is no doubt that this chamber was once as splendidly gilt and painted as its companion, emphatically denominated from that circumstance the Painted Chamber. At the north-west angle of the Prince's Chamber was a very fine pointed doorway, enriched with mouldings similar to the windows. This doorway led to what had originally been an open passage by the western wall of the Old House of Lords. The Prince's Chamber was formerly hung with curious tapestry, which is minutely described by Mr. Carter in your vol. lxx., p. 267. Exterior views of the south and east sides of this chamber

* The discoveries in the Painted Chamber about four years ago were amply and scientifically detailed in your vol. lxxxix., ii., pp. 389-392. [See *ante*, pp. 330-334.]

† The exact situation of these chambers is shown in the plan of parts of the Old Palace in Carter's "Ancient Architecture," vol. i., Plate LXVI.

are engraved in Carter's "Ancient Architecture," vol. i., Plate LV., and an outside view of the east end and about half of the south side are given in Smith's "Westminster," p. 79.

On the basement story of the south side were three narrow windows and a double entrance to the vaults, all of which have been visited by the hand of the innovator. The three windows were evidently filled up at a more distant period than the double entrance, which is rather of a modern date; one of the windows is filled with rubble, resembling the other parts of the building, and the two other windows are filled with ancient brickwork. At the western angle of the south wall, on removing the buttress, a very ancient blocked-up doorway was discovered, part probably of an earlier building.

On the basement of the east end of this chamber were three windows, all filled up, and a square-headed doorway. The vault under this chamber was recently used as a wine-cellar.

The building known by the name of the Old House of Lords will ever be celebrated in English history as the scene where the notorious

> "Guy Fawkes and his companions did contrive
> To blow the King and Parliament up alive."

This noble room had long been the subject of many mutilations in its architecture, particularly by the introduction of two immense chimneys and chimney-pieces in the middle of the east and west walls; but from the appearance of the original windows* in the walls of the eastern and western side, it was coeval with the Painted and Prince's Chambers,† to which it nearly adjoined at right angles, being only divided from the former by a small room about 9 feet wide, which space had originally been, probably, an open court, as a very fine window in the south wall of the Painted Chamber opens into it. Half way up on the east wall of this small room is a fine Pointed doorway with elegant mouldings, opening, I believe, into the staircase turret at the east corner of the Painted Chamber.

The erection of this chamber is (I think erroneously) ascribed by

* The form of the windows is given by Carter in "Ancient Architecture," vol. i., Plate LVI.

† Mr. Hawkins, in Smith's "Westminster," says: "The Painted Chamber is known to be as old as the time of Edward the Confessor." This, however, is clearly disproved by Mr. Carter in your vol. lxxxiv., i., p. 10. [A Review of Hawkins' "Hist. of Gothic Architecture."] Mr. Hawkins notices from Howel that "Edward the Confessor died in it." But though Edward died in the palace at Westminster, it was doubtless in a former building on the same site. In a MS. itinerary of Simon Simeon and Hugo the Illuminator, as old as 1322, the present Painted Chamber is evidently described (Smith's "Westminster," p. 47), and Sir Edward Coke, in his fourth institute, speaks of the "Chamber Depeint, or St. Edward's Chamber"; but after all it probably was called St. Edward's Chamber from the representation of the coronation of Edward the Confessor painted on its walls. This is accurately described in *Gentleman's Magazine*, vol. lxxxix., ii., p. 391. [See *ante*, p. 334.]

Mr. Carter (*Gentleman's Magazine*, vol. lxxxiv., i., p. 10) to the time of Henry II., 1172; but it is more probably of the age of Henry III., at the beginning of the thirteenth century. The architecture is of the earliest Pointed form. The windows I have before described. On the eastern wall appears originally to have been a door at the north end and three windows looking towards the Thames, the southernmost of which had at an early period been blocked up, and a Pointed door formed very nearly under it. On taking down this window, the remains of a male figure the size of life, painted in red and blue, were distinctly visible on the north reveal, proving that all the reveals of the windows had been painted with figures, as was the case with the Painted Chamber. The western wall of this room was evidently also an outer wall, as it had remaining towards the south two very fine windows, and marks of one other towards the north, which had been stopped up at an early period, and an ancient Pointed doorway made under it. There was another old Pointed doorway at the southern end of this wall, near to the door at the north-west corner of the Prince's Chamber, before spoken of.

The beautiful tapestry representing the defeat of the Spanish Armada, which once ornamented these walls, was at the time of the Union with Ireland removed to the Old Court of Requests, now the present House of Lords.*

The timber roof, which was of a curious construction, was discovered at the sale of the materials to be of chestnut, and not of oak, as generally supposed. It was still sound, and would no doubt have stood for centuries.

Views of the four sides of the vaultings under this room are given in Smith's "Westminster," p. 39; but the arches have been altered within these few years, when the cellar was paved and modernized to form a storeroom for the Lords' Journals. N. R. S.

The Old House of Lords, as I informed you [*ante*, p. 330] in my description of the Painted Chamber, is attached at one extremity to the Painted Chamber (with the exception of a passage 9 feet wide), and at the opposite, or southern, to the Prince's Chamber, the whole group being situated directly behind Mr. Wyatt's "Gothic" front of the present House of Lords. This magnificent apartment (the Old House of Lords) is, according to the rough measurement I was able to make, 70 feet long and 25 feet wide. A thick coat of plaster on the upper part and a wainscot lining on the lower inside, and various obstructions on the outside, had almost entirely concealed from observation the antiquity and beauty of the architecture, which is now completely exposed to view, and which, in point of age and general character, is the same as the Painted

* See *Gentleman's Magazine*, vol. lxx., 626 [*ante*, *Gent. Mag. Lib.*, "Architectural Antiquities, part i., pp. 72-79]; lxxvii., 624.

Chamber; but its windows, of which there are two on the west and three on the east side, display a greater and more elegant variety of mouldings, but the form of the tracery is exactly similar. Vestiges of painting are yet discoverable, but of their subjects or their merit nothing can now be said. Two capacious but not very ancient fire-places appear in the side walls; they have no ornaments and are themselves very unornamental. The timber roof was lofty, and probably ancient, but it was destroyed before I visited the spot; the corbel table of the parapet on the east side remains, but it is very imperfect.

A passage, 9 feet wide, covered in ancient times, but originally open, intervenes between the Painted Chamber and the Old House of Lords; here also part of the corbel cornice remains, and, having been sheltered, its handsomely carved heads are in tolerable preservation.

In the vault towards the passage are two broad and plain Pointed arches, and in the north-east angle a doorway, and in the sides numerous windows, whose external arches are, or once were, of the lancet shape, and their internal ones very broad and obtuse.

The Prince's Chamber, which havoc has rendered a picturesque object, has very much the appearance of having been a chapel. It has an elegant doorway, but no windows on the north side, but there is a row of single lofty windows on the south side, one at the west end, and three windows towards the east. Beneath is a vault, the walls of which, it is evident, by a blank Norman window in the basement on the south side, and the striking difference in the masonry all round, are more ancient than the superstructure, but by how many years it is impossible to determine. The apartment was never groined, and if the vault was not altogether built in modern times, it has been entirely coated with brickwork.

It should be observed that in the solid walls of the room known as the Old House of Lords fragments of torus mouldings, the relics probably of a Norman building which had occupied the same site, are distinguishable; and among heaps of rubbish on the floor I saw an elegantly carved fragment of tracery, enriched with painting and gilding, in tolerable preservation. T. C. B.

[1803, *Part I., pp.* 317-318.]

My curiosity has lately been so much excited by the various accounts in the public prints, and particularly your interesting magazine, respecting the improvements at the House of Commons and the despoiling of St. Stephen's Chapel, that I was induced to learn the truth, and accordingly went to Westminster, where I observed circumstances which exceeded all report. It was on October 21 last I entered Cotton Garden, which was then covered with the mutilated ornaments, paintings, etc., brought from the

chapel. In particular, I noticed a picture on stone, the subject a naked martyr, in a supplicating posture, placed in the body of a golden calf, whose horns were held by a man in armour; underneath, in the left-hand corner on the ground, was the figure of a female in blue drapery with her arms bound, and above her were two figures standing in a balcony to witness the punishment or execution. What shocked me most was the malice of some individuals who had designedly struck a chisel into the faces of all the figures and fractured the stone at equal distances, to render it (as it should seem) as much unintelligible as possible. Near this fragment stood another block, 20 inches long, on which was painted an inscription. This stone a labourer told me he had the preceding day brought from the street in Old Palace Yard, and that then it was perfect, and had been noticed by an artist. I was surprised to observe it had shared the same fate as the valuable picture I have just described, so that not two lines were left perfect. This inscription is similar to the fragments in the possession of the Antiquarian Society, which were mostly taken down from the south side of St. Stephen's Chapel long before Mr. Smirke began his drawings. About the same time a side-entrance at the west end of the chapel was reopened. It consisted of brackets of lily and other leaves, at the bottom of which were two heads, the one a king, the other a queen, which were probably intended to represent Richard II. and his Queen, as they much resembled the effigies of those royal personages on their monument in Westminster Abbey. Being so much pleased with this arch, and the elegance of the brackets, I went the next day to draw them; but, to my astonishment, I found the heads knocked off and the arch cut away. I was happy to hear they were previously drawn by an able artist, who also picked up one of the heads, with other of its fragments, in the public street. . . .

Perhaps it may be interesting to the gentlemen engaged in the illustration of St. Stephen's Chapel to know that, in the wall of the staircase above-mentioned, and formerly leading to the House of Commons from the Speaker's cloisters, but now an entrance to a small room made for the accommodation of the gentlemen of the Court of King's Bench, at about 6 feet in height on the left-hand side from the landing-place, is a historical picture of five figures, with labels from their mouths, painted on a stone which was brought from St. Stephen's Chapel, and recently worked up in the wall, with the figures inverted. And a few weeks ago a carved stone of exquisite workmanship, painted and gilt, being part of the canopy of the old cloisters (many pieces of which were dug up from under the site of the present cloisters, built by Dr. Chalmers, when Mr. Johnston, bricklayer to the works, conducted a sewer through the old tower by Westminster Hall), was in the possession of an old man of the name of Richards, living in one of the five houses, Tothill Fields, who

carted it with rubbish to patch up his pigsty; and possibly he may still have it. R. WYNNE.

[1836, *Part I., pp.* 33-36.]

It may be safely affirmed that in grandeur St. Stephen's Chapel as far exceeded the ordinary domestic chapel as Westminster Hall exceeds the halls of ordinary mansions; whilst the magnificence of the design was decorated throughout with the most elaborate minuteness, by every device of sculpture, painting, and glass, the most beautiful in their forms and the most brilliant in their colours.

That this same edifice, so remarkable for itself, should, by a singular destiny, have become the place of assembly for the most remarkable and most powerful community of modern times, whilst at the same time all its ancient glories were concealed from view, and its architectural features were defaced by others of the most ordinary and, indeed, inelegant forms adds greatly to its interest. . . .

The records still preserved in the Exchequer furnish very full particulars of the expenses incurred in the erection and decoration of St. Stephen's Chapel; and copious extracts have been made from them both by Mr. J. S. Hawkins, in Smith's "Antiquities of Westminster," and by Mr. Brayley (in several cases from fresh sources), in the "History of the Palatial Edifices of Westminster," now in course of publication. The following quotation is from the latter work:

"The preparations for the ornamental painting and glazing of St. Stephen's Chapel were commenced about 1350, and the works were carried on for several years after that date. The Rolls of account relating to the same, are particularly interesting from the many notices they include connected with the history of oil-painting; —and it may be remarked here, that they most decidedly invalidate the claim of John van Eyck (as advanced by Vasari) to be considered as the inventor of that art, in 1410. They also furnish us with the names of numerous artists (mostly our own countrymen) who were engaged in executing the splendid decorations which adorned the Chapel, and of whom Hugh de St. Alban's appears to have been the principal one, as he is expressly called 'master of the painters' in a precept entered on the Patent Rolls. That the chief artists were men of distinguished eminence in their profession there can be no doubt; and to them was entrusted the power both of selecting their assistants and compelling them to serve at 'the King's wages.' The nature of the authority thus delegated, will be best understood from the following translation of a precept tested by the King at Westminster, on the 18th of March, 1350:

"'The King to all and singular the sheriffs, mayors, bailiffs, officers, and his other lieges, as well within liberties as without, to whom, &c. greeting:—

"'Know ye, that we have appointed our beloved Hugh de

St. Alban's, master of the painters assigned for the works to be executed in our Chapel, at our Palace at Westminster, to take and choose as many painters and other workmen as may be required for performing those works, in any places where it may seem expedient, either within liberties or without, in the counties of Kent, Middlesex, Essex, Surrey, and Sussex; and to cause those workmen to come to our Palace aforesaid, there to remain in our service, at our wages, as long as may be necessary. And therefore we command you to be counselling and assisting this Hugh in doing and completing what has been stated, as often and in such manner as the said Hugh may require.'*

"Similar mandates were issued in favour of John Athelard, and Benedict Nightengale, the former for Lincolnshire, Northamptonshire, Oxfordshire, Warwickshire, and Leicestershire; and the latter for Cambridgeshire, Huntingdonshire, Norfolk, and Suffolk. About the same time also, John Geddyng, glazier, received the King's commission to procure glaziers for the works of the chapel, in the counties of Kent and Essex; for which service, as well as for collecting glass, he was allowed one shilling per day for himself and his horse.

"The account Rolls of the 25th, 26th, 29th, and 31st of Edward the Third, contain much curious information respecting the operations of the painters. They specify the names of the artists, their rates of wages, the sums which they received from time to time, and occasionally a statement of the kind of work on which they were employed. The wages of the artists varied from fivepence to one shilling per day; except with respect to a person named John Barneby (employed at St. Stephen's Chapel in 1355), who was paid two shillings per day. The general wages appear to have been from eightpence to tenpence per day; but the assistants engaged in grinding and tempering colours, had only fourpence-halfpenny for the same time.

"1351.—June 20.—To John Elham and Gilbert Pokering, painters, working on the chapel, as well on the tablements as on the priming of the east end of the King's chapel, six days, at 10d. per day each, 10s.

"July 4.—To Master Hugh de St. Alban's and John de Cotton, painters, working there on the drawing of several images [figures] in the same chapel, four days and a half, at 1s. per day each, 9s.

* "Fœdera," vol. iii., part i., p. 193, edit. 1825. In 1363, the works being not even then finished, a still more imperative precept was addressed to all sheriffs, etc.:

"Know ye, that we have appointed our beloved William de Walsyngham to take so many *Painters* in our City of London (the fee of the Church excepted), as may be sufficient for our works in St. Stephen's Chapel, within our Palace of Westminster, and to bring them to our Palace aforesaid, for our works, at our wages, there to remain as long as may be requisite, and to arrest all who shall oppose or prove rebellious in this matter, and commit them to our prisons, until we shall have otherwise ordered their punishment."

"July 11.—To Master H. de St Alban's, painter, working there on the ordination [grouping, probably?] of the painting several images, two days, at 1s. per day, 2s.

From subsequent entries, it appears that these artists were employed for several months in painting figures on the walls of the chapel, whilst other painters were engaged on similar work at lower wages.

"1352.—April 12.—To Wm. Heston and two others, laying on the gold, as well on the said walls, as on the placing of the preynts on the marble columns in the chapel, two days and a half, at 5d. per day each, 3s. 1½d.

"May 28.—To Wm. de Walsyngham, working on the painting of the angels in the chapel, 2½ days at 10d. per day, 2s. 1d.

"July 16.—To Edw. Paynell, and three others, laying on gold and pryntes in the chapel, six days, at 6d. per day each, 12s.

"July 24.—To E. Paynel and five others, making pryntes, and placing them in the same chapel, five days, as before, 15s."

It might appear a doubtful matter what these "prints" were; but the comparison of some of the preceding extracts with other entries among the materials purchased, and with what has remained of the works, will explain them exactly. There are several items of payment to John Tynbeter (that is, the Tin-beater) for "leaves of tin to make the pryntes for the painting of the Chapel." The leaves cost 1s. a dozen. And another item is, "for one pair of shears, to cut the leaves of tin, 2d." We have seen that the prints were placed "on the marble columns"; and on one of those marble columns, *since the fire*, the present writer has seen one of them, which had, indeed, entirely lost all its colours by the action of the flames, but its substance was still considerable, and raised in much relief upon the marble. It is pretty clear that they were produced by what is now called stencil-work; perforations were made in the leaves of tin according to the parts required to be covered with a certain pattern, and thus a thick coat of paint was worked into the cavity and left on the surface in high relief, having almost the same effect as modern mouldings in putty composition or papier-mâché, and at the same time of a variety of brilliant colours. The disposal of those "prints" laid on the pillars of Purbeck marble is shown in the Society of Antiquaries' plates (Plate VIII. Fig. I.), and one of them, a flower or rosette, is represented in the size of the original, as Fig. R.

It appears from another entry that the "liessers," or borders of the paintings, were produced in the same way, with the assistance of leaves of tin. The following extracts will furnish the particulars of many other materials employed:

"1351.—June 26.—To John Lightgrave, for 600 leaves of gold, for painting the *tablements* of the chapel, at 5s. per 100, £1 10s.

"July 11.—For nineteen pounds of white lead, for priming, at 4d. per pound, 6s. 4d.

"July 18.—To John Matfrey, for sixty-two pounds of red lead, at 5d. per pound, £1 5s. 10d.

"To Master H. de St. Alban's, for four flagons of painters' oil, for the painting of the chapel, 16s.

"July 25.—To the same for two flagons of cole, 2d.

"Aug. 8.—To the same, for a pound and a half of oker, 3d.

"For half a pound of cynephe, for the painting of the upper chapel, 17s. 3d.

"Aug. 15.—To Lonyn de Bruges, for six and a half pounds of white varnish, at 9d. per pound, 4s. 10½d.

"For thirty peacocks' and swans' feathers, and squirrels' tails, for the painters' pencils, 2½d.

"Sept. 19.—For one pound of hogs' hair, for the painters' pencils, 1s.

"Oct. 3.—To John Lyghtgrave, for fifty-one pounds of white lead, for the painting of the chapel, at 2½d. per pound, 10s. 7½d.

"To the same, for 2350 leaves of gold for the same painting, at 4s. 6d. per hundred, £5 5s. 9d.

"To the same for three pounds of azure, at 10s. per pound, £1 10s.

"To the same, for two pounds of vermelon, 3s. 4d.

"June 18.—To John Tynbetre, for ½lb. of teynt, for the painting of the angels, 1s. 8d.

"June 25.—To John Lyghtgrave, for 10lbs. of weak azure, for the painting of the chapel, at 5s. per lb., £2 10s.

"To Gilbert Pockerig, for one flagon of cole, and for 'stupis' [stamps?] for printing the painting with impressions, 2d.

"Aug. 13.—To John Lyghtgrave, for 300 leaves of silver, for the painting of a certain window to counterfeit glass, at 8d. per 100, 2s.

"To the same, for 2lbs. of viridisgrece, for the same, 1s. 8d.

"To the same, for 3lbs. of vermelloni, for the same, 6s.

"Aug. 27.—To Nicholas Chaunser, for fifteen ells of canvas, to cover the images of the kings to be painted, 6s. 8d.

"Sept. 3.—To George Cosyn, for one quatern' of royal paper, to make the painters' patrons [patterns], 10d."

The curiosity of these extracts will be perceived, both from the information they afford of all the materials used and for the mention they make of the works executed, as the angels (the relics of one of which is before us), the counterfeited window—resembling some now in St. George's Chapel, Windsor—the images of the kings, etc. The quantity of gold-leaf used was very great, as will be seen by the fuller extracts given by Mr. Brayley. The figures, of one of which the shadowy outline appears in the plate we now publish, were angels attired in vestments, holding out before them highly-enriched tapestry hangings. Three together were very perfect in 1801, as shown in the Society of Antiquaries, Plate XVIII., and in the plate at p. 153 of Smith's "Antiquities of Westminster."

This was almost the only symptom of all the magnificent paintings that could be recognised after the late calamitous fire; but on either side of the great east window might be discerned the outlines of the erect military figures, of very long proportions, and bearing triangular banners, two of which, named Mercure and Eustace, are engraved in the Society's Plate XXVIII. and in Smith, p. 244.

The windows of St. Stephen's Chapel were richly ornamented with stained or painted glass, which decorations, as appears from the entries on the Rolls, were in progress at the same time as the other embellishments of the interior of the building. Among the names of the artists employed, are those of John Athelard and John Geddyng. It is expressly stated that the designs were drawn by Master John de Chester, glazier, who was the principal artist engaged on this kind of work, at the weekly wages of seven shillings; but he had several able assistants at the somewhat lower wages of six shillings per week. The ensuing extracts chiefly relate to the purchase of the glass and to the labour of the artists:

"1351.—Aug. 15.—To William Holmere, for 107 ponder of white glass, bought for the windows of the upper chapel, each hundred containing 24 ponder, and each ponder containing five pounds, at 16s. per cwt., £1 0s. 8d.

"1352.—Oct. 3.—To Peter Bocher (Butcher), for eight pounds of suet, bought for soldering the glass windows, 8d.

"To Leuen Crawe, for two ponder, and four pounds of blue glass, for the windows, at 1s. per ponder, 2s. 9½d.

"To Henry Staverne, for sixteen ponder of red glass, for the windows of the upper chapel, at 2s. 2d. each ponder, £1 14s. 8d.

"Oct. 10.—To Wm. Holmere, for 110 lbs. of blue-coloured glass, for the windows of the upper chapel, at £3 12s. per cwt., £3 18s.

"Nov. 21.—To Wm. Holmere, for twenty-six ponder of azure-coloured glass (bought in London), for glazing the chapel windows, at 3s. each ponder, £3 18s.

"Dec. 12.—To the same, for sixty ponder of white glass, bought at Chiddinfold, for the windows of the chapel, at 6d. per ponder, £1 10s.

"1351.—June 20.—To Master John de Chester, glazier, working on the drawing of several images for the glass windows of the king's chapel, at 7s. per week, 7s.

"To John Athelard, John Lincoln, Simon Lenne, John Lenton, and Godman de Lenton, five master-glaziers, working there on similar drawings, five days, at 1s. per day, £1 5s.

"To Wm. Walton, Nicholas Dadyngton, John Waltham, John Lord, Wm. Lichesfeld, John Selnes, Thomas Jonge, John Geddyng, John Halsted, Robt. Norwich, and Wm. de Lenton, eleven painters on glass, painting glass for the windows of the upper chapel, five days, at 7d. per day, £1 12s. 1d.

"To Wm. Ens, and fourteen others, glaziers working at the chapel, on the cutting and joining of the glass for the windows, six days, at 6d. per day, £2 5s.

"June 27.—To John Geddyng, for washing the tables for drawing on the glass, 4d.

"July 4.—To Simon le Smith, for seven croysours (cross irons), to break and work the glass, at 1½d. each, 8½d.

"For cervis' (ale, or wort) to wash the painting tables for the office of the glaziers, 3d.

"Oct. 10.—To Thomas de Dadyngton and Robert Yerdesle, grinding different colours for the painting of the glass, five days, at 4½d. per day, 3s. 9½d."

Silver filings, "geet" [probably jet], and "arnement" [orpiment, or yellow arsenic], are mentioned among the materials procured for painting on the glass. J. G. N.

[1826, *Part I., pp.* 214-215.]

The Bell Tower of St. Stephens is adjoining the East side of Westminster Hall, but is not quite parallel thereto; and a space was left (but for what purpose it is difficult at this time to conjecture) on the building of this tower between the wall of the Hall and the West side of the Tower. The North side is visible, but with many modern alterations, in St. Stephen's Court, and covered over with stucco, and a window inserted with a transome somewhat in imitation of our ancient architecture. Through the opening, shown in the perspective view, are seen some of the windows of the Hall, and the upper part of one of the arched buttresses, built by Richard II. against the East wall of the Hall to resist the overhanging of that wall, which was then in a dangerous state, and still does overhang about a foot or more. Some late thickening of the wall from the bottom to the string course under the windows, may seem to reduce the overhanging of the wall, but the fact is as stated.

On taking down the upper part of this Bell Tower* and the West wall thereof, was discovered one of the original windows of the Hall, built by William Rufus.† One of the ancient capitals, a base, and part of an impost of Reigate stone, were laying on the sett-off of the new wall then erecting by Mr. James Wyatt. This West wall of the Bell Tower was taken down in order to obtain more room to make the great staircase for the Speaker of the House of Commons which now occupies this tower. Several parts of the shafts of

* It was lowered about 20 feet, to range in height with the east wall of the hall; but it is now, however, several feet higher.—T.

† The hall was ordered to be built in 1097 (the date usually assigned), and at the Feast of Pentecost in 1099, we are informed by the Saxon Chronicle, Rufus held "his Court the first time in his new building at Westminster." He kept the Feast of Pentecost again here in the following year.—T.

columns, with other pieces of stone, appeared filling up the space of this original window, which was vaulted over with a semicircular arch, agreeable to the architecture of the 11th century. Within it was inserted a much smaller window with a square mullion, and two straight pieces laid sloping and meeting at an obtuse angle at the apex, instead of being arched or in any degree curved. This smaller window was of very coarse masonry, and built at an intervening period between William Rufus and Edward III. in whose reign this Bell Tower was erected, at the time the beautiful chapel of St. Stephen and other works of the palace were re-edified.* Part of the string-course of the original work of William Rufus was cut away to receive the sill of this small window. By the fragments found, I judge the original window to have consisted of a larger semicircular arch, within which were two smaller ones springing from the imposts of the larger, and resting on the capital of the central mullion. Some of these fragments are in my possession, as curious documents of the state of architectural workmanship at that period. The indents of the string-course, made ornamental, seem to have originated from the impressions made in the mortar or cement by the pointed trowel of the mason immediately while using the mortar, and here put in regular rows as an ornament. This ornament has been termed a 'dog-tooth' ornament: I venture to give it another name, that of the 'trowel-point' ornament, believing it to have originated from the cause just mentioned, as may be seen by observing working stone and brick masons. One original wall-buttress of William Rufus appeared in this tower, and part of two more are remaining on the outside of the Hall. They are all shown in the draught exactly as they appeared, with the courses of the stonework; and each individual stone is drawn, with the marks of the scoring, as is usual in all the works of masonry of the Normans and Anglo-Normans. The masonry was, as usual in those periods, but a casing or ashlar-work, and the interior of the wall is of grout-work and rubble of various materials, as pieces of Kentish rag-stone, black flint, rock chalk, etc., etc., as found likewise in the various perforations lately made on the West side of the Hall, and all or most other works of architecture down to the time of Henry III. and even lower down. The new work of the time of King Richard II.† is discernible on the outside by the different mode of the masonry, as well as by the windows with pointed arches; but all the work of Richard II. is much

* The rebuilding of the chapel of St. Stephen commenced in the year 1329, and the Bell Tower was erected between the years 1331 and 1334, and the stone walls, 4 feet thick, were carried up 30 feet higher in the 18th year of Richard II. Six new stone windows were also made at this time, and another in the place of a former one made to the height of the raised wall of the hall.—T.

† The contract for part of this repair, published in Rymer's "Fœdera," bears date March 18, 1395. At this time the exterior wall was raised 2 feet, and the inside of the hall lined with Reigate stone, etc.—T.

injured, from having been done with stone so soft as to be incapable of resisting the effects of the weather. The works of masonry during the long reign of Edward III. and succeeding periods have the courses of the stonework of a much larger scantling than had been used by the earlier workmen, and in this specimen of the time of William Rufus all the ashlaring as an external wall was as usual at that period wholly of small stones, no one being bigger than what one man could lift with both his hands, and needed not the application of the admirable contrivance of the lewis, which most ingenious method seems to have been unknown to our earlier masons; and although that happy means of raising up large blocks of stone had been used by the Roman architects,* and might have been continued by them for some centuries, it was lost, with other of the superior modes of art, in the horrible chaos with which this country was overwhelmed during the irruptions of the barbarous nations from the North.

[1834, *Part II., pp.* 481-482.]

This evening a most lamentable event took place, which may be regarded as a national calamity, never to be forgotten. The two Houses of Parliament, with nearly all their various offices, the old Painted Chamber, associated with a thousand historical reminiscences, the libraries of the two Houses, etc., all fell a prey to a destructive fire, which broke out about half-past six o'clock in the evening. The flames suddenly burst forth near the entrances of the two Houses, and immediately burnt with a fury almost unparalleled. In less than half an hour from the first discovery of the flames, the whole interior of the building, from the ground-floor to the roof, presented, through the numerous windows with which it was studded, one entire mass of fire. Thousands of persons instantly assembled, the engines were in attendance, the police and soldiery were on the spot, and every exertion was made to save the public papers and other important documents, vast quantities of which were conveyed to a place of safety, although many were unfortunately consumed.

* That the lewis was used in all architectural works of the Romans appears plainly from the remains of their edifices now in ruins in Rome and various parts of Italy, and in all or most of the buildings constructed by that great people in the countries conquered by them, and is shown in the representations in picture by P. Brill, Niewlandt, N. Poussin, Panini, Clerisseau, Marco Ricci, Piranesi, etc.; yet the use of the lewis seems not to have been known to the Greeks, as a very different mode of raising up large blocks of stone appears to have been used in buildings at Athens.—CAPON. The invention of this machine has been attributed to an ingenious French mechanic, and first employed in the public works of Louis XIV., whence its name. Mr. Gisborne, in "Archæologia" (x. 125), says that, on examining the keystones of Whitby Abbey, weighing near a ton and a half each, he found in the crown of each a cavity similar in many respects to those cut in stone for the use of the lewis. He has also given a conjectural form of the lewis supposed to have been used at Whitby.—T.

All attempts to save the House of Lords proving abortive, the firemen wholly directed their attention towards the House of Commons, and to the preservarion of that venerable structure, Westminster Hall, which, from the beauty of its architecture and its close connection with some of the most important events of our country's annals, is equally admired and estimated by the antiquary, the historian, and the citizen. The wind, which, previous to this time, had blown from the south—that is, in a direct line from Abingdon Street towards Charing Cross—now, at near eight o'clock, veered somewhat towards the west, thus throwing the flames immediately upon the House of Commons, the angle of which, abutting upon the House of Lords, caught fire, and, notwithstanding the utmost exertions of the firemen, assisted by the military, the roof ignited, and fell in with a tremendous crash, accompanied with an immense volume of flame and smoke, and emitting in every direction millions of sparks and flakes of fire. This appearance, combined with the sound, resembling the report of a piece of heavy ordnance, induced the assembled multitude to believe that an explosion of gunpowder had taken place. The flames now took a different direction; but the danger to the hall appeared to be more imminent than ever. From the House of Commons the fire appeared to retrograde as well as advance, and whilst the Speaker's house (which was partially burnt) was placed in jeopardy on the one side, the range of committee-rooms, situate immediately over the Members' entrance to the House of Commons, opposite to Henry VII.'s Chapel, appeared to be entirely enveloped by the devouring element. A dense black column of smoke issued from the roof of this part of the building, which was almost immediately followed by a large column of flame, and the south end of the Hall was, therefore, at this time encompassed by burning edifices. At this period several engines were introduced into the Hall, and an immense quantity of water was distributed over every part of the building. The firemen and soldiers employed on the exterior of the building also redoubled their exertions, apparently wholly regardless of the danger to which they were exposed by the falling of burning rafters and the showers of molten lead which poured down upon them on every side. Their efforts were eventually crowned with success. That venerable structure escaped comparatively uninjured, as did the official residence of the Speaker. The house of Mr. Lee, chief clerk of the Commons, and the intermediate offices, and the new House of Commons Library, were, however, completely destroyed; but much of the furniture and a great portion of the books in this extensive pile of buildings were saved, and stored in the gardens. The conflagration ultimately extended all round the new front buildings of the Lords, utterly consuming the rooms of the Lord Chancellor, Mr. Courtenay, and other offices ranging round to Hayes's Coffee-

house. The latter premises also were wholly destroyed. The two stories of committee-rooms on the stone staircase, as well as the courts of law ranging on the west side of Westminster Hall, were uninjured.

The police successfully kept the crowds from interference with the engines. But too much credit cannot be given to the various bodies of troops who worked the engines, assisted in removing the great mass of property, and aided the firemen in most indefatigable exertions to extinguish the flames. Lord Melbourne, Lord Althorp, Lord Hill, Sir John Cam Hobhouse, and other members of the Government were on the spot.

On the following day their Majesties (who had come to town for the purpose), accompanied by the Earl and Countess of Errol, Earl of Munster, Lords Adolphus and Frederick Fitzclarence, and several other noblemen, arrived in two private carriages in New Palace Yard to view the ruins. After having surveyed the whole, they returned to St. James's Palace, and then left town for Windsor.

On October 22 the Privy Council assembled for the purpose of investigating the origin of the fire. The examination was strictly private. There never was so numerous an attendance of members. Twenty-six summonses were issued, and twenty-one of the councillors were in attendance, including the Lord Chancellor, Lords Melbourne and Palmerston, and all the other Cabinet Ministers in town. The origin of the fire could not with certainty be ascertained; but the most probable account, from the evidence adduced, is that it originated in the flues used for warming the House of Lords, which had been unusually heated by a large fire made by the burning of the old wooden Exchequer tallies, and which had been improperly entrusted by the clerk of the works to a workman named Cross.

From an official statement published by the Commissioners of Woods and Forests, it appears that, in the House of Lords, the robing-rooms, committee-rooms in the west front, the rooms of the resident officers, as far as the octagon tower at the south end of the building, the Painted Chamber, and the north end of the Royal Gallery abutting on the Painted Chamber, from the door leading into the Painted Chamber as far as the first compartment of columns, are totally destroyed.

[1749, *p.* 282.]

June 19. The workmen began to take the lead off the roof of Westminster Hall to slate the same, for lightening the weight thereon.

[1853, *Part II., p.* 480.]

Mr. Cunningham, in his "Handbook of London," has not failed to notice that, of olden time, "Besides the Law Courts, a part of Westminster Hall was taken up with the stalls of booksellers and

sempstresses, the rents and profits of which belonged of right to the Warden of the Fleet," as stated in Strype's edition of "Stowe's Survey," book iii., p. 280.

In illustration of the shops having been occupied by sempstresses, he quotes two lines of the epilogue to Wycherley's "Plain Dealer":

> "In Hall of Westminster
> Sleek sempstress vends amidst the Courts her ware";

and a longer passage from Tom Brown's "Amusements," etc., 1700, in which it is stated: "On your left hand you have a nimble-tongued, painted sempstress, with her charming treble, invite you to buy some of her knick-knacks, and on your right a deep-mouthed cryer, commanding impossibilities, viz., silence to be kept among women and lawyers."

This describes the situation of the shops or stalls as ranged along the blank wall on the southern side of the hall. Some years later they occupied not only the whole of that side, but such portion of the other as was not occupied by the Court of Common Pleas, which then sat within the hall itself, as did the Chancery and King's Bench at its further end. There is a print of the interior of Westminster Hall during term-time, delineated by Gravelot, in which this arrangement is represented.*

In regard to the booksellers' stalls, Mr. Cunningham remarks that the duodecimo volume of Sir Walter Raleigh's "Remains" was printed in 1675 "for Henry Mortlock at the Phœnix in St. Paul's Churchyard, and at the White Hart in Westminster Hall." This shows that a city bookseller would also occupy a stall in Westminster Hall, probably during term-time only. Mortlock had an eye to the architectural decorations of the hall when he adopted the White Hart of Richard II. for his sign.

A much earlier example of books being sold in Westminster Hall was given in your magazine for May, 1848, in the case of one of the copies of the "Legenda Aurea," which was either bequeathed to the parish of St. Margaret, Westminster, by Caxton himself, or given by his executors. It is also there noticed that Machyn's Diary records that in the year 1556 a boy "that sold papers and printed books" was killed in Westminster Hall by being hit under the ear with a stone thrown by "a hosier's son above London Stone." The young bookseller was a poor scholar of Westminster School. The booksellers' shops were still maintained in the reign of George II. Mr. John Stagg, who died in 1746, is described as "of Westminster Hall, Bookseller," on his monumental tablet in the Abbey cloisters.

The following petition is preserved among Miss Bank's collectanea in the British Museum. It has no date affixed to it, but I conjecture

* There is a small copy of this print in Brayley's "Londiniana," which is inscribed as representing the hall "about 1770" by error for 1730.

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that it either relates to the coronation of William III., from the assurances proffered of the perfect Protestantism of the petitioners, or, as there is no mention of the Queen, which we might certainly expect at that time, it may belong to the coronation of King George I. and the true Protestant succession of the House of Hanover:

To the King's most Excellent Mat^ie.

The Humble Petition of Yo^r Maties most Duteful Subjects and Tenants in Your Maties Great Hall of Westminster,

Most Humbly Sheweth,

That, Whereas Your Petic'oners have ever behaved themselves most dutifully to Your Matie and the Government, being all of us Protestants: And that it now so happens that our Shops are intirely boarded up and useless by the Preparations made for Your Maties most happy Coronation, for which damage in their Trades some Consideration hath heretofore been allowed: and there being Leads, and the Outsides of the Windowes, of the West side of the Hall not Employed for Your Majesties Service,

Your Petic'oners therefore most humbly Implore Your most Gracious Matie that You will be Pleased to grant the use and advantage of the sayd Leads and outside Windows for them and their families, that they may view and enjoy some share in the happynesse of that Glorious and Providenciall Prospect.

And Your Petic'oners, as in duty bound, shall ever Pray for Your Maties Long and Prosperous Reigne over us.

J. G. N.

[1853, *Part II.*, *pp.* 602-604.]

The title of the Warden of the Fleet to the rents and profits of these temporary erections (mentioned in your last number, p. 480) was doubtless owing to the same person being also Warden of the Palace of Westminster. Why the two offices went together was, perhaps, owing more to the good fortune of the original grantee than to any other reason. That it was the case as early as the reign of Richard I. is recorded by Stowe; Strype says it was "customarily" so;* and it may be inferred from a payment among the Issues of the Exchequer at a much later period (Mr. Devon's "Extracts," James I., p. 146) that the Warden of the Fleet then held a similar office at Westminster. On February 19, 1611, £50 17s. were paid to John

* The first holder of the two offices was Osbert, brother of William Longchamp, the Chancellor in 1 Richard I. (Stow's "Survey," ed. Thoms, p. 146). Their possession may be traced at intervals in the inquisitions post-mortem, etc. (see Nichols's "Topographer and Genealogist," vol. i., pp. 330, 520, 523), to the twenty-fourth year of Edward III.

Wilkinson, Esq., Warden of the Fleet, "for the charges of repairing the glass windows in Westminster Hall, for gravelling (about) the Palace, and flooring the Hall."

Much frequented as the hall and royal palace must have been by suitors and their friends in early times, we can easily imagine that the concourse of persons was taken advantage of by fugitive traders of all kinds for the disposal of their wares. When this circumstance amounted to positive inconvenience, some forcible attempts would be probably made to remove the obstruction, but we may conjecture that it was soon found more profitable and equally convenient to effect that object to a certain extent by the means of a tax in the shape of a rent or toll. That this was the early original of the shops in Westminster Hall appears to be shown by passages in the inquisitions upon Edmund Cheyne in 13 Edward III. and John Shence in 24 Edward III.,* where those persons who held the two offices of Wardens of the Fleet and Palace are said to have been in possession of certain profits, "percipiendo de quolibet mercatore habente stallum sive stabellum infra aulam predicti palacii viij^{d} per annum, et de quolibet mercatore non habente stabellum sed portante mercandisam iiij^{d} per annum." To assist in continuing the history of this custom over the very long interval between the date of the last-mentioned inquisition and the period referred to in the "Handbook," I send you a transcript of an account of the sums paid for the liberty of keeping stalls and otherwise vending articles in the hall and its neighbourhood for Hilary Term 38 Henry VI. (A.D. 1460). There is nothing to show to whom those profits then belonged; and by the language used by Strype (the reference should be B. III, p. 753): "And as a further perquisite to the Warden, besides his fees from the prisoners, etc., he hath the rents and profits of the shops in Westminster Hall," some re-grant of those profits would seem to be referred to, unless indeed it expresses the extent of Strype's information upon the subject. The rate of charge will be seen to be very much higher than that mentioned in the inquisitions, showing, as it seems to me, that they were not fixed originally, but regulated by demand or other circumstances. They had increased considerably in advance of the general rise in value, two shillings being charged for one term only in 1460, where eightpence was charged for a year's rent in 1350; an advance of twelve times in 110 years, whereas that proportion is considered to have been about the rate of increase for 500 years.

The localities named in the roll will be identified without any difficulty. The variations in the charges may be owing to the extent of space occupied by the persons named as paying, in some cases, double what was usual. But this will not account for all the varia-

* See the "Topog. et Geneal.," vol. i., pp. 520, 523.

tions, as among the "Goers in the Halle" it will be noticed that "Robynet ffrenshwoman" paid 50 per cent. more than the other adults. It does not seem quite clear what the sum against Folton's name means; the total given is correct without reference to that. The occupations of the stall-keepers are not mentioned, though some may be inferred from the names. The hawkers in the hall were perhaps entirely vendors of small articles of dress or ornament as in later times.

Westm'

Rental' termino Hillarii anno regni Regis Henrici sexti post conquestum Anglie xxxviij°.

Wolestaplegate.

Walt'us Shelton	xx^{d}
Barth'us Petham	xx^{d}

le Watergate.

Joh'es Randolff	xx^{d}
Steph'us Haburdassher	xx^{d}
Henric' Otwere	xx^{d}
Jo'es Harryes	xx^{d}
Joh' Balle	xx^{d}
Henr' Penhargar	iij^{s} iiij^{d}
Joh' Redys	xx^{d}
Henr' Hardeman	ij^{s}
Walt'us Hardeman	ij^{s}
Nich'us Hardeman	ij^{s}

By the Halle dore.

Joh' Moklowe	iij^{s} iiij^{d}
Rog'us Weston	xx^{d}
Thom' Belyle	xx^{d}
Porter Juelx	xx^{d}
Joyse Juler	xx^{d}
Joh' Atwell	ij^{s}
John Hayward	ij^{s}
Petrus Huchyn	iiij^{s}

In the Halle.

Johan Shepster	ij^{s}
Joh' Toby	ij^{s}
Walterus Lucy	ij^{s}
Thom' Buk	ij^{s}
Alice Gate	ij^{s}
Joh' Garrett	ij^{s}
John Bradshawe	iij^{s} iiij^{d}
Joh' Lowryng	iij^{s} iiij^{d}
Will' Warbrace	iij^{s} iiij^{d}
Thom' Clyff	iij^{s} iiij^{d}
Rich'rt Banke	ij^{s}
Anna Purser	ij^{s}
Herr' Somer	ij^{s}
A Dutchwoman	ij^{s}

By the Chapell dore.

Thom' Sawser	xx^{d}
Thom' Faukes	xx^{d}

Goers in the Halle.

Johanna Glover	iiij^{d}
A shepster is mayde	iiij^{d}
A chyld w^{t} poyntes	iiij^{d}
A shepster is mayde	iiij^{d}
A man w^{t} poyntes	viij^{d}
A mayde w^{t} stringes	iiij^{d}
A chylde w^{t} poyntes	iiij^{d}
A shepster is mayde	iiij^{d}
A ffrensh woman	viij^{d}
Robynet ffrenshwoman	xij^{d}
A woman w^{t} gloves	viij^{d}
A man w^{t} poyntes	viij^{d}

Sum

Item Jonett Folton xxxiij^{s} iiij^{d}

Sum iiij^{li} iij^{s} iiij^{d}

J. B.

[1865, *Part II., pp.* 39-44.]

Henry de Yeveley, mason, was director of the King's works at Westminster as early as 1365, if not before, and during the 364 days from September 28, Anno Regni 39, to September 27 in the following year, he received the wages of 1s. a day.* At the same date he supplied 7,000 Flanders tiles for pavements, at 6s. 8d. the 1,000, and six mouncells of plaster of Paris, at 12s. the mouncell.†

In 1366 the name of Henry de Yeflee occurs as supplying some of the stone required for the works at Rochester Castle. Thirteen tons of Stapleton freestone were purchased of him, at 8s. a ton, and 32 tons of Thomas FitzJohn.‡

In 1370 Henry de Yeveley, mason, was employed to retain masons to be sent in the King's retinue over the sea, and was paid the sum of £5 12s. 6d. on that account.§

On July 1, 1376, at the requisition of Master Henry Yeveley, then tenant of the manor of Langeton, in Purbeck, an *inspeximus* was granted of the record in Chancery of the liberties of that manor, as determined by *quo warranto* before the King's justices at Sherbourn in 6 Edward I.‖ It was doubtless as a merchant in stone that Yeveley had become interested in that locality.

In 1381 Master Henry Yevele was employed to engage thirty stonecutters (*latomos*) for the King's service.¶

In the same year he designed the south aisle then undertaken to be added to the church of St. Dunstan's, in Thames Street, at the expense of John, Lord Cobham. The indenture of agreement is still preserved in the British Museum. It was made on the eve of Christmas, 5 Richard II., between that nobleman and Nicholas Typerton, mason, and the aisle was to be erected "solom la devyse Mestre Henry Iveleghe," as his name is written upon that occasion,** at the cost of 25 marks.

In the same year, at Michaelmas, he had received from Lord Cobham (under the designation of "Masoun et citezein de Loundres") the sum of £20 due to Thomas Wrewk, mason, for

* Brayley's "Westminster Palace," 1836, p. 196.

† *Ibid.*, p. 189.

‡ Fabric Roll from 11 June, 40 Edward III., to 11 January, 42 Edward III., printed in the "Archæologia Cantiana," ii., 112.

§ Issue Roll of Thomas de Brantingham, Bishop of Exeter, and Treasurer, 44 Edward III., as edited by Fred. Devon, 1835, p. 3. Yeveley and the workmen are all called "plasterers" by Mr. Devon, but their designation in the original is doubtless "cœmentarii." The "cœmentarius" was a builder in stone, and "lathomus" or "latomus" a stone carver or cutter, but probably in many cases either term was used for masons without discrimination.

‖ Rot. Pat., 50 Edward III., m. 13.

¶ Rymer's "Collections," British Museum, Harleian MS. 4,592.

** Harleian Charters, 48 E. 43. Printed in the "Account of the Church of St. Dunstan-in-the-East," by the late Rector, the Rev. T. B. Murray, M.A., F.S.A., 1859, small quarto, p. 10.

the works going on at Cowling Castle, near the junction of the Thames with the Medway; and by another still more interesting document, dated July 23 in the following year, we find that he was employed to measure the work done at the same castle by William Sharnnale, which amounted to the cost of £456, of which £270 10s. 4d. was that day paid.*

In 1383-1384, by letters patent, dated February 20, 7 Richard II., under the designation of "Henricus Yevele, latomus," he was confirmed in the possession of two shops and 4s. yearly rent, in the parish of St. Martin Oteswiche, formerly the property of Master Excestre, and which he had recently purchased of John Totenham, carpenter. This confirmation was considered necessary because he feared that he might easily lose the property through the procurement of certain rivals, who had endeavoured to cause it, by false colours, to be seized as an escheat to the crown. The King's favour in the matter was conceded in consideration of the great labours which the said Henry daily sustained in the royal service.†

By an indenture, dated April 20, 7 Richard II. (1383), between Henri Yevele, citizen and mason, of London, of the one part, and William Palmere, citizen and horse-dealer (*merchant des chivaux*), of the same city, and Isabella, his wife, of the other, the former party gave to the latter a yearly rent of 40s., issuing from his lands and tenements in the parish of St. Martin Oteswiche, on condition that if Margaret, the wife of Henry, should survive her husband, and ask her dower of a tenement with four shops, together with 4s. of quit-rent issuing from the tenements once belonging to John Tudenham, carpenter, which the said William and Isabella held for their lives, of the grant and lease of the said Henry, by the service of 20s. per annum, then the said annuity should be in force, but otherwise void.‡

In 11 Richard II. "Master Yevelee" was chief mason of the new work then in progress at the church of Westminster, and received for his fee 100s. a year, with 15s. for his dress and furs. Henry Zyevely is also named as chief mason in 17-18 Richard II.§

At the latter date he was a party to two very remarkable engagements, which are preserved in the collection of Rymer.

The one, dated March 18, 18 Richard II. (1395), is an indenture

* These documents are printed in the *Freemasons' Magazine and Masonic Mirror*, 1862, New Series, vi., 404.

† "Nos de gracia nostra speciali ad supplicacionem prefati Henrici, consideracione magnorum laborum quos ipse in servicio nostro indies sustinet, statum quem ipse in shopis," etc. The original patent, with the royal seal in white wax, is preserved in the British Museum, Harleian Charters, 43 E. 28.

‡ From the original among the Harleian Charters, 58 D. 30. The seal has been lost.

§ "Fabric Rolls appended to Gleanings from Westminster Abbey," by George Gilbert Scott, R.A., F.S.A., 1861, Appendix, p. 26.

for making well and faithfully all the table of the walls of the Great Hall within the palace of Westminster, on one side and the other; raising them for 2 feet of assize, and inserting twenty-six souses, or corbels, of Caen stone. The parties to this agreement were the King on one part, and Richard Wasshbourn and John Swalwe, masons, on the other; and the work was to be done according to the purport of a form and model made by the advice of Master Henri Zeveley, and delivered to the said masons by Watkin Waldon, his warden. These terms—"selonc le purport d'une fourme et molde faite par conseil de mestre Henri Zeveley"—surely raise him to the dignity of an architect, and invest him with the credit of having designed some of the more conspicuous features of Westminster Hall.* The same observation may be made with regard to the word "devyse," already quoted from the document relating to St. Dunstan's-in-the-East. In both cases other masons were employed under his direction.

The souses, or corbels, in the hall were clearly introduced for the support of the grand roof, which has been so much an object of the admiration of subsequent ages. We have no authority, however, to attribute the merit of the timber-work to Yeveley. In the division of labour which was then prevalent,† it is probably due to the master-carpenter, and the name of Nicholas Walton is found in that capacity.

Another indenture, dated April 1 (within a fortnight of the preceding), relates to the "tomb of fine marble" still remaining in Westminster Abbey, which was then undertaken to commemorate the reigning Sovereign and his Queen, Anne, daughter of the Emperor of Germany, recently deceased. It was made between the King on one part, and Henri Yevele and Stephen Lote, citizens and masons, of London, on the other. (This Stephen Lote was afterwards an executor of Yeveley's will.) The tomb was to be made after a pattern remaining with the said masons, under the seal of the Treasurer of England, to occupy in length all the space between the pillars where the said Queen was interred, and to be raised to the same height as the tomb of King Edward III. It was to be finished by the feast of St. Michael in the year 1397, at the price of £250.‡

* Rymer, "Fœdera," etc., vii., 794. The name is there misprinted "Zeneley." See an abstract of the same document in Brayley's "Westminster Palace," p. 437.

† Some interesting papers on these subjects by Mr. Wyatt Papworth will be found in the *Transactions of the Royal Institute of British Architects*. See that on "Superintendents," etc., 1860, January 23, p. 38, and that on "Master Masons," 1861, December 2, pp. 37-60, with the index to both papers.

‡ This indenture is printed in Rymer's Collection, vol. vii., p. 795: "Mem^{dum} quod xxviii^{o} die Augusti anno r. R. Ric. secundi xviii^{o} dominus Johannes Innocent clericus liberavit in Thesauriam alteram partem cujusdam indenturæ factæ inter dominum Regem ex una parte et magistros Henricum Yevele et Stephanum Lote latomos ex altera parte, pro una tumba marmorea facienda et reparanda pro Anna nuper Regina Angliæ et pro dicto domino Rege." At the same time agreement was made for the royal effigies which were to be executed by Nicholas Broker and

Yeveley died in 1400, and by his will, dated May 25, 1 Henry IV., enrolled in the Court of Hustings at Guildhall, by John Clifford, mason, and Martin Seman, clerk, his executors, he left his body to be buried in the chapel of St. Mary, within the church of St. Magnus, where his tomb was then already built. He devised a tenement with houses, shops, etc., on Oyster Gate, in the parish of St. Magnus, at London Bridge, purchased 43 Edward III. of the executors of John Lovekyn, once Mayor of London; and certain tenements with a quay adjoining, called Fish Wharf at the Hole, in the aforesaid parish of St. Magnus, purchased 14 Richard II. of John Horn, of Northflete, late citizen and fishmonger of London; and also another tenement with a quay adjoining, annexed to the said Fish Wharf within the Hole aforesaid, on the east part, once belonging to Thomas Osbern, son and heir of Gosselin de Clyve, and afterwards to William Polle, fishmonger, purchased of John Devene and his fellows 17 Richard II.; and an annual rent of 13s. 4d. out of a corner tenement, situate upon Oyster Hill, opposite the church of St. Magnus, and in the said parish, purchased of John Southcote, Esq., 21 Richard II.; all of which he devised to Katherine, his then wife, for her life, on condition she remained sole and unmarried, and that she should provide two sufficient chaplains to celebrate divine service at the altar of St. Mary, in the said church of St. Magnus, during all her life, for his soul and the souls of his late wife Margaret, Roger and Mariona, his father and mother, his brothers and sisters, his lord King Edward III., Sir John de Beauchamp, Knt., John Haket, and all to whom he was in duty bound, and all faithful souls.

And after the decease of said Katherine, or her not keeping sole, nor maintaining such two chaplains, he devised all the said premises to Sir William Frankish, parson or Rector of St. Magnus, and his successors, and to Edmund Bolton and Peter Blake, wardens of the fabric of the said church, and their successors for ever, for maintaining two chaplains to celebrate divine service at the said altar of St. Mary for the souls as aforesaid, and to maintain a lamp perpetually burning, day and night, before the salutation of the Blessed Mary in the aforesaid chapel, and to pay yearly to the parish clerk 12d. for keeping and lighting the said lamp when necessary; and to the Rector of the said parish 2s. yearly, for saying or singing with the said chaplains *placebo* and *dirige*, *cum nota*, and one Mass on the testator's anniversary for his soul and the souls aforesaid; and 5s. yearly among all the other chaplains of the said church, to have his

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Geoffry Best, copersmyths of London" (Palgrave Calendars, etc., of the Exchequer, 1836, ii., 50). Payments to Yeveley and Lote on account of the tomb occur in Devon's "Extracts from the Issue Rolls," 1837, pp. 232, 264. On the subject of this monument, and particularly its heraldic devices, see a memoir by the present writer in the *Archæologia*, vol. xxix., pp. 32-59.

soul and the souls aforesaid in their memory; and to the master-clerk of the said church 12d., and to his under-clerk 8d., to do their offices in due manner as to a year's mind belongs; and for bread, or victuals and drink, 6s. 8d. to be spent among the parishioners coming to his *dirige* in the night; and 10s. among the poor to pray for the souls aforesaid; and 3s. 4d. for two new wax candles burning, one, to wit, at his head and another at his feet, at the time of his anniversary, and afterwards to burn before the image of St. Mary in the said chapel so long as they lasted. And he willed that the said two chaplains should receive at the hand of the said Rector and wardens £14 yearly out of the rents of the said tenements, *id est*, each of them £7 for their salary or stipend. And if it should please the Rector and parishioners to charge the chaplains of the church, or their competent assistants, to sing daily a Mass of Saint Mary, with note, or on every Saturday, he desired his said two chaplains might have the appointment, and also to assist in singing nightly the anthem called *Salve Regina* with note,* before the same altar, with saying a collect and *de profundis;* the two churchwardens to receive for this service yearly 13s. 4d. If his tenements, etc., were hereafter let at an advanced rent, the excess was to be placed in a box for their repair. In case of failure of his foundation at St. Magnus, the income to be transferred to the use and maintenance of London Bridge, and to find two chaplains in the Bridge Chapel. He desired that Thomas Hoo, his chaplain, might be one of the said two chaplains, and that he should not be bound to be present at the said canonical hours, nor other charges aforesaid, except according to his power.

To Katherine, his wife, he left for life his tenement called La Glene, in the parish of St. Magnus, and all his tenements in Basynglane and Cordwaner Street, in the parish of St. Martin Otyswiche, provided she kept herself sole, otherwise she to have her dower only; the reversion (when accruing) to be sold, and the money to be distributed for the benefit of his soul and the souls aforesaid, in celebrating Masses, distributing to the poor, mending of ways, marriage of poor maids, and other deeds of charity. His wife Katherine to have also for life all his lands, etc., at Wenyngton and Alvythele, or elsewhere, in Essex, with all his store, alive and dead; the reversion as before, and specially in aid of the rebuilding of the old aisle where the sick poor lie within the church of the hospital of St. Thomas the Martyr, of Southwark; but he wished that Isabella, his wife's sister, should have for life that mansion in which she

* The chantry for singing the anthem *Salve Regina* every evening in the church of St. Magnus had been founded in 17 Edward III., according to a certificate of which a translated copy is given in Strype's Stow. Five wax-lights were burned at the time of the said anthem in the honour and reverence of the five principal joys of our Lady aforesaid.

lived in the said parish of St. Martin Otyswiche rent free. He appoints as executors his wife Katherine, John Clifford, mason, Stephen Lote, mason, Richard Parker, his cousin, and Martin Seman, and as overseer John Warner, alderman.*

[1836, *Part I., pp.* 237-240.]

In the accompanying engraving we have again the pleasure of presenting to our readers a view of a building of considerable interest, now destroyed, and of which no representation has hitherto been published.

The Gatehouse at Westminster, a place long familiar to the inhabitants of the Metropolis as one of the public prisons, was originally the principal approach to the enclosure of the monastery from the open space in front of the western towers of the Abbey Church. Turning also at a right angle, it had another gateway facing those towers, and leading directly to Tothill Street, then the principal thoroughfare, next to King Street, of the old city of Westminster. We are informed by Stow that this Gatehouse was erected in the reign of Edward III., whilst Walter Warfield administered, as cellarer, the household affairs of the monastery.

"The Gatehouse (says the old historian) is so called of two Gates, the one out of the Colledge Court (now called Great Dean's Yard), toward the north, on the east side whereof was the Bishop of London's Prison for Clarkes convict. And the other Gate adjoyning to the first, but towards the west, is a gaole or prison for offenders thither committed. Walter Warfield, Cellerer to the Monastery, caused both those Gates (with the appurtenances) to bee builded in the reigne of Edward III."

This account of the Gatehouse, given by John Stow in his first edition of 1598, was repeated without alteration or addition in every subsequent reprint, and forms the substance of all that is said of the building in any other history of London. Little can now be added to it except to trace the continued use of the building as a prison.

After a time we find that another Gatehouse, which led from King Street to New Palace Yard, near St. Margaret's Church, was employed for the same purpose. It is stated in Seymour's "History of London," printed in 1735, that "the Gatehouse into the New Palace Yard is a Prison for the Liberty of Westminster, the Prison being some years since removed from the old Gatehouse by Tothill Street, this being more convenient." But this passage must have been copied from some book of a considerably earlier date, for we find that the Gateway into New Palace Yard had been "demolished" nearly thirty years before; and it may be fairly doubted that the prison was ever entirely "removed" thither, though this other gate-

* Hustings Roll, 1 Henry IV., memb. 3.

way was clearly employed as an auxiliary place of confinement. The following passage is from Hatton's "New View of London," 1708:

"Gatehouse, a Prison in Westminster, or rather two, the Old and New. The Old Gatehouse is situate near the west end of the Abbey entering into Tuttle Street and the Almery; the other was situate near the south end of King Street, as you enter into the New Palace Yard, now demolished. The first is the chief Prison for the City of Westminster Liberties, not only for Debt but Treason, theft, and other criminal matters. The Keeper has that place by lease from the Dean and Chapter of Westminster."

From this statement it would seem that the New Gatehouse prison was not long employed for that purpose, and that it had been lately taken down in the year 1708. This alteration was probably contemporaneous with the first erection of a criminal prison in Tothill Fields. It is mentioned in the Parish Clerks' "Remarks of London," 1732, that "Tothill Fields Bridewell* was made a jail for criminals by an Act of Parliament in the reign of Queen Anne." The Gatehouse continued, however, to be used for the like purpose, though it was principally tenanted by debtors. It is thus noticed in the last-named volume:

"The Gatehouse, where persons are confined for Debt, by writ directed to the High Bailiff of Westminster: it is also a Gaol for criminal persons, who have committed any crime in the City or Liberty of Westminster."

In November 1757 the Dean and Chapter appointed Mr. Matthew Clark, attorney, the keeper of the Gatehouse Prison, in the room of Mr. Salt, and the following paragraph occurs in the newspapers of the day:

"Matthew Clark, Gent., Attorney-at-Law, has taken Possession of the Gatehouse Prison, Westminster, by Ejectment; of which he was lately appointed Keeper by the Dean and Chapter of the Collegiate

* Tothill Fields, Bridewell (so named, as all other Bridewells, from its London prototype near the well of St. Bride, by Fleet Street), was first built in the year 1622, and the cost and particulars of its erection will be found in the accounts of St. Margaret's parish printed in Nichols's "Illustrations of the Manners and Expences of Ancient Times," quarto, 1797, and in Malcolm's "Londinium Redivivum" vol. iv., p. 131. It was then called the House of Correction. Its objects were formerly declared by the following singular inscription placed over the gate: "Here is several sorts of Work for the Poor of this Parish of ST. MARGARET'S, WESTMINSTER; as also Correction according to Law for such as will beg and live idly in this City and Liberty of WESTMINSTER. Anno 1655." When the Bridewell had been converted into a gaol for criminals, in the reign of Queen Anne, we may suppose the modern workhouse of St. Margaret's parish, for the reception of the indigent poor, took its rise. The Bridewell was rebuilt or enlarged about 1778 (after the Gatehouse had been pulled down), and it was finally deserted about two years ago, for the magnificent new prison erected at a short distance, and intended to serve for the whole county of Middlesex.

Church of St. Peter, Westminster; and Mr. William Long is appointed Deputy Keeper of the Gatehouse under Mr. Clark."

Some other newspaper passages of shortly subsequent dates may be extracted for their curiosity, and as showing the sentiments with which the Gatehouse was regarded at the time, though they do not furnish any material facts in its history:

"It is said the Gatehouse is to be pulled down and rebuilt in Tothill Fields. Indeed it has been always the Wonder of People of Taste and Observation, that it was not removed when those two beautiful Towers were added to the Front of Westminster Abbey. The Gatehouse is certainly a most shocking Place to look at, and is said to be the most dismal within Side in the Kingdom" (May 25, 1763).

"A Gentleman has lately purchased two Houses near a Prison in Westminster, intending to live in one of them himself, and offered to give £30 per Annum, providing they would not put out their begging Box, and desist from Begging, which was refused, as not being equivalent to the Benefactions commonly received" (September 20, 1765).

"*For the Public Advertiser.*

"AN ORTOLAN FOR BENEVOLENCE.

"The Gatehouse near Westminster Abbey is the Gaol whereunto those poor Wretches who cannot pay their small Debts are committed, for forty Days, unless they do what is too often impossible; namely, pay the Debt sooner. Add to this, that these Prisoners have no other Maintenance but what they derive from the Charity of Passengers; for, strange as it is, yet true it is, that there is no Provision by Law for the Subsistence of Prisoners in this Gaol. It often happens that many persons are here, bereft of Liberty, whose debts amount to a small Sum. I saw seven there Yesterday who were committed from the Court of Conscience for forty Days, whose Debts and Costs altogether do not amount to Fourteen Pounds. A Word is enough to the Wise, says Solomon, and I say that half a Word is enough to the Charitable.

"Your's, etc.,
"PHILANTHROPOS."

(June 8, 1769.)

The Gatehouse was at length removed in the year 1777, but a portion of the eastern wall of the gateway leading to Dean's Yard is still in existence, forming part of the side-wall of the house once inhabited by the Right Hon. Edmund Burke. Of this fragment John Carter perpetuated a view in his small book of etchings, and the upper view in the present plate represents its actual appearance in 1836.

It might not be very difficult to collect some interesting annals of the Gatehouse Prison, for most persons who became amenable to the law within the city of Westminster (the scene, be it remembered, of the Court, and the stage for high as well as petty treason), were committed thither at some periods of their examination or imprisonment. The following, however, will be deemed sufficient in the present place.*

It is connected with the last hours of Sir Walter Raleigh. That illustrious victim of the envy of Spain having lain some time in the Tower after returning from his last fatal voyage, was brought up to the King's Bench bar at Westminister on October 28, 1618, to be asked what he could allege in arrest of the judgment passed upon him fourteen years before; this formality being closed, he was led to the Gatehouse, and there received information that the King had, that same morning, signed a special warrant for his decapitation. That most hateful judicial murder in which the peace-preserving James sacrificed to a truckling policy one of the brightest ornaments of his country was carried into execution the next morning in New Palace Yard, and the body of the magnanimous victim was buried in the adjoining church of St. Margaret.

Colonel Richard Lovelace, the author of "Lucasta," having been "made choice of by the whole body of the county of Kent at an assize to deliver the Kentish petition to the House of Commons for the restoring the King to his rights and settling the government," was for so doing committed to the Gatehouse at Westminster, where he remained for three or four months, and there, says Anthony à Wood, "made that celebrated song called 'Stone Walls do not a Prison make.'" Those beautiful lines, which so well deserve the praises of Wood, are, perhaps, too well known to render it necessary to introduce them; yet they can seldom come amiss, and can scarcely be placed more appropriately than in an account of the prison which gave them birth:

HIS BEINGE IN PRISON.

When Love, with unconfined wings,
Hovers within my gates,
And my divine Althea† brings,
To whisper at my grates;

* In the original funeral certificate of Dame Catharine Gates, 1594, recently printed in the *Collectanea Topographica et Genealogica*, it was stated that she died "in the Gathowse"; but the words were afterwards erased, which must have been done because it was considered unkind to record her ladyship's disgrace, unless it was a wicked hoax passed upon the heralds, in allusion to the name of the deceased. She was buried in St. Margaret's Church.

† Among the portraits of the Lovelaces in Dulwich College is one of "Althea, with her hair dishevelled." Mr. Lysons adds, "Said to be Lucy Sacheverell," in which case she would be identical with Lucasta. *Sed qu.?*

When I lie tangled in her hair,
And fetter'd with her eye,—
The birds that wanton in the air,
Know no such liberty.

When flowing cups run swiftly round,
With no alloying themes,*
Our careless heads with roses bound,
Our hearts with loyal flames;
When thirsty griefs in wine we steep,
When healths and draughts go free,—
Fishes, that tipple in the deep,
Know no such liberty.

When, like committed linnets, I
With shriller notes shall sing
The sweetness, mercy, majesty,
And glories of my King;
When I shall voice aloud, how good
He is, how great should be,—
Th' enlarged winds, that curl the flood,
Know no such liberty.

Stone walls do not a prison make,
Nor iron bars a cage,
Minds, innocent and quiet, take
That for a hermitage:
If I have freedom in my love,
And in my soul am free,—
Angels alone, that soar above,
Enjoy such liberty.

There are still a few of the old inhabitants of Westminster who remember the Gatehouse in existence and in use as a prison for debtors. On showing our view to one of them, he remarked that it is perfectly like, except that the charity-box in the corner is omitted. The custom of soliciting alms at a window by imprisoned debtors is one which has been brought down to our own day; but from the peculiar nature of the buildings at this place and at Ludgate, we find that the boxes were formerly suspended. This is alluded to in an anecdote of the coronation dinner of George III., as related in a letter of Bonnell Thornton. "It was pleasant," he says, "to see the various stratagems made use of by the company in the galleries to come in for a snack of the good things below. The ladies clubbed their handkerchiefs, to be tied together, to draw up a chicken or a bottle of wine; nay, even garters (I will not say of different sexes) were united for the same purpose. Some had been so provident as to bring baskets with them, which were let down like the prisoners' boxes at Ludgate or the Gatehouse, with a 'Pray remember the Poor!'"

J. G. N.

* Bishop Percy printed this "allaying Thames," concluding that "Thames" was "used for water in general"; but this was in contradiction both to his own MS. and to that from which Dr. Bliss has printed in his edition of the "Athenæ Oxonienses."

[1836, *Part I., pp.* 490-493.]

I am much pleased with the representation in your March number of the old abbatial Gatehouse at Westminster, which is an object of historic interest as well as antiquarian curiosity. Your correspondent J. G. N. says truly, that "no representation has hitherto been published"; and the result of very extensive inquiries, during a period of many years, justifies me in saying that the sketch by Ravenhill, whence your view is accurately copied, is the only authentic drawing to be met with; and highly was it prized by the late respected and intelligent antiquary Mr. Smedley, against whose late residence the only remaining arch is to be seen, and in whose interesting collection of local drawings it was for some years preserved.

The accuracy of your view is shown by J. G. N.; but the following curious description, penned some years since from the lips of a very old inhabitant of the neighbourhood, to whom the building was familiar, and who had never seen a representation of it, will be a satisfactory confirmation.

"The Gate House was a handsome structure for those days, and ran from north to south and east to west. In it were confined felons and debtors. They were kept separate, the former being confined in that part running east and west, and the latter in that facing Tothill Street. For the relief of these poor debtors, a box was held out by a pole 40 feet long, or let down by a chain. The felons were brought to this prison through Bow Street or Thieving Lane,* and Union Street, and were hence conducted to the Quarter Sessions, held under Westminster Hall. This was the only receptacle for prisoners from the Court of Conscience. Gin and other spirits were allowed to be brought into this prison as freely as at public-houses, and the keeper or under-keeper used to go to the window and vociferate to the publican at the corner of the street, 'Jackass! Jackass!' who would then come and receive orders."

The public-house herein mentioned, I find from the list of taverns in London, etc., visited in 1636 by Taylor, the Water Poet, was known by the sign of the Angel. Between the two gates there was,

* The same venerable inhabitant informed me of the tradition that, the sanctuary being holy, the monks would not allow thieves to be brought into it, and therefore the officers of justice brought them through these streets, and by the back of the sanctuary, whence the line became known as Thieving or Thief-taking Lane. This is, however, incorrect. The sanctuary was not avoided on account of a refusal of the monks to permit unholy persons to be brought through it, but to prevent the possibility of the culprits escaping from justice into the hallowed liberties of the sanctuary. The word "thieving" is the old English plural *thieven*, for "thieves"—Thieving Lane, or Thieves' Lane. Highly-finished views of this and the contiguous streets and buildings, which have been swept away to effect the improvements suggested by Lord Colchester during the last twenty-five years, were made by my late valued friend and industrious antiquary Mr. Capon, and are now in the possession of his daughter, Miss Capon, of North Street.

within the memory of my late intelligent and amusing friend, Mr. White, of Storey's Gate, a little hovel used as a hatter's shop; and another venerable chronicler and oral historian indicated to me that the house of Mrs. Wilford, the widow of the respected stone-mason, stands on the site of the governor's house.

Stow says that the eastern part of the north gate was used as the Bishop of London's prison for "clarks convict." It was certainly an ecclesiastical prison even after the Reformation; but what right the Court of the Bishop of London had to commit within its walls is not clear, since the Deanery of Westminster has always preserved an exempt ecclesiastical, as well as civil, jurisdiction. In the Lansdowne MSS. in the British Museum, No. 107, Art. 116, is a petition to Queen Elizabeth from one William Kirkman, a minister, and prisoner in the Gatehouse at Westminster, to which he had been committed on an accusation of forgery or fraud. The petitioner prays that he may have enlargement of his restraint, and be allowed to "lyue as a privat parson for euer hereafter in respect of his disgrace," and that he may be "exempted for euer to haue any intercourse any mor in comon-wealth"; and he shows that Her Majesty had been wronged by the persons who "brought his calamities upon him," who only sought their own private benefit under the pretence of doing Her Majestie service," and that he was not guilty of any forgery in the manner of passing the parsonage he had in marriage with his wife; neither had made thereof so much as unto Her Highness was suggested. This petition is without date; but as the favours bestowed upon him by the late Sir Walter Mildmay are mentioned, it must have been subsequent to his death in 1589. From what court, civil or ecclesiastical, he was committed, I have no means of ascertaining.

The next instance that I would bring under your notice is a commitment for an ecclesiastical offence, cognizable in an ecclesiastical court, and the offending party subject to the Diocese of Winchester. The particulars are gathered from the original adulatory and supplicatory letter of the suspended and imprisoned minister to Lord Burghley, dated January 20, 1596, and preserved in the Lansdowne MSS., No. 83, Art. 34. He therein designates himself as "Edward Phillips, preacher of St. Mary Overies," Southwark, and sets forth the articles exhibited against him and his answers thereto, and apologizes for transgressing the order "for keeping Wednesday a fast and transferring the observation of it unto Thursday," the latter day being Twelfth Day.

The other instance to which I will call your attention involves parties of historic interest. The daughter of Chief Justice Coke married Sir John Villiers, the elder brother of the Duke of Buckingham, who was created Viscount Purbeck, and from whom she eloped in 1621 to live in adultery with Sir Robert Howard. For this offence

(for which modern morals find atonement in a pecuniary award) Lady Purbeck was sentenced by the High Commission Court to do penance in a white sheet at the Savoy Church, a degradation only escaped by the culprit's flight. A renewal of the intimacy in the following year flashed again the sword of justice, and the reckless Lady Purbeck with her paramour were taken into custody and committed to different prisons, she to the Gatehouse, and Sir Robert to the Fleet.* Lady Purbeck escaped from her prison disguised in male apparel, and got over to France; and all that is further known of this devoted and unhallowed attachment is that she was demanded by our Government, that she was again living with Sir Robert, and died whilst in garrison with him at Oxford in 1645.

You have recorded two interesting facts connected with the commitments to this prison on charges of treason and offences against the State. The fate of that gallant, virtuous, and wise man, Sir Walter Rawleigh, "a pattern to all time," is noticed by J. G. N. in terms as just as severe; but other incidents might be mentioned in connection with the last hours of him who was described at the time of his sentence by the Attorney-General Yelverton "as a star at which the world had gazed." It was within the walls of this Gatehouse that the last night of his existence, sad unto all but him, was spent; and I should have pleasure in transcribing for your readers that chapter "on the last hours of Sir Walter Rawleigh" in the fifth volume of the ninth edition of D'Israeli's "Curiosities of Literature," if those delightful volumes were not accessible to all. I am, however, tempted to abridge therefrom the following facts, which cast a halo of glory round the spot which they have made classic ground:

"His lady visited him that night, and, amidst her tears, acquainted him that she had obtained the favour of disposing of his body; to which he answered, smiling, 'It is well, Bess, that thou mayest dispose of that, dead, thou hadst not always the disposing of when it was alive.' At midnight he entreated her to leave him. It must have been then, that with unshaken fortitude Rawleigh sat down to compose those verses on his death, which, being short, the most appropriate may be repeated:

> "'Even such is Time, that takes on trust
> Our youth, our joys, our all we have,
> And pays us but with age and dust;
> Who, in the dark and silent grave
> When we have wandered all our ways,
> Shuts up the story of our days!'

* Sir Robert suffered a tedious imprisonment, and the unbending prelate Archbishop Laud, whose sternly moral intentions led to the infliction of heavier sentences on offenders whose rank placed them in the situation of exemplars, was visited by the Parliament with the infliction of a fine of £500 for his severity.

"On the same night Rawleigh wrote this distich on the candle burning dimly:

> "'Cowards fear to die; but courage stout,
> Rather than live in snuff, will be put out."

"On the morning of his death he smoked, as usual, his favourite tobacco; and when they brought him a cup of excellent sack, being asked how he liked it, Rawleigh answered, 'As the fellow that, drinking of St. Giles's bowl as he went to Tyburn, said, "That was good drink, if a man might tarry by it."'"

These nugæ are not intended as a substitute for the pages of D'Israeli, but the rather as an incentive thereto, seeing what a row of goodly pearls the research and genius of that excellent author has discovered and strung together.

The imprisonment of Sir Walter within this confined and dreary Gatehouse, and his execution in Palace Yard, are not the only associations connected with his revered and honoured name in this locality; and I am sure you will not refuse my calling general attention to the humble tribute of a parish clerk to his memory, which is to be seen engraved on a brass plate in the south aisle of the neighbouring parish church of St. Margaret (where there is much to interest the antiquary, the lover of art, and even the utilitarian), and in again expressing a hope that a more noble monument may be erected within the same walls in testimony of the esteem with which an enlightened age contemplates his many virtues, his varied acquirements, his brilliant genius, and devotion to science and literature, and as a mark of regret that the narrow policy of a weak and timid monarch, and the envy of a dissipated Court, should have triumphed over so much virtue and excellence.

Two more of the conspirators in the attempt to seize "the persons of the Monarch and his family, to alter the religion, raise rebellion, subvert the estate, and procure invasion by strangers," were, on their capture, committed to this prison. They were Sir Edward Parham, Knt., the only one acquitted at the trial, and Bartholomew Brooksby, whose punishment was banishment; and they were removed hence on November 10, 1603, to Bagshot, on their way to Winchester Castle, where the trial took place, and where the ring-leaders, George Brooke, brother of the Lord Cobham through whom the charge against Sir Walter was made, etc., were executed.

Another of the illustrious inmates of the Gatehouse was Sir Charles Lyttleton, characterized by Clarendon in a letter to the Duke of Ormond as one "worth his weight in gold." He was a soldier in the civil wars, escaped from the siege of Colchester to France; and, returning in 1659, joined in that enterprise of Sir George Booth, afterwards Lord Delamere, against Shrewsbury, which, miscarrying, placed him at the mercy of his enemies, by whom he

was committed to the Gatehouse. The restoration of Charles released him, and that monarch gave him much promotion and honour. He lived to the patriarchal age of eighty-seven, dying respected and beloved in 1716.

Nor must the temporary confinement of the diverting journalist Pepys be passed over without notice. In June, 1690, upon pretence of being affected towards the abdicated James, his enemies procured his commitment to the Gatehouse, whence on account of ill-health he was soon permitted to return to his own house; and nothing further is known of the charge. It is to be regretted that one who took such great delight in penning his observations and doings in all their simple-mindedness has not given us any account of this building and its inmates; but we gather from his "Diary" several entertaining facts connected with a character of much notoriety, who was for some time within the Gatehouse walls.

"May 29, 1663. With Creed to see the German Princesse* at the Gate-House at Westminster" (p. 223).

"June 7, 1663. Lady Batten inveighed mightily against the German Princesse, and I as high in the defence of her wit and spirit, and glad that she is cleared at the Sessions" (p. 226).

"April 15, 1664. To the Duke's house, and there saw 'The German Princesse' acted, by the woman herself; but never was any thing so well done in earnest, worse performed in jest upon the stage" (p. 291).

It is not my intention to transcribe all the notices respecting distinguished or remarkable prisoners which form part of my MS. collections in illustration of the local history of the city of Westminster; but those with which I shall now conclude will show that it was customary for the House of Commons to confine offenders against their privileges, to the narrow and insecure limits of the Gatehouse, as well as to the Tower and Newgate.

In the year 1701 the men of Kent, at all times distinguished for manliness of purpose, deemed it their duty to address to the Commons of England an energetic Petition of Remonstrance on their proceedings, but which was voted by the House to be "scandalous, insolent, and seditious," etc. The five gentlemen (deputy-lieutenants and justices of the peace for the county) who delivered the petition and owned it at the bar were ordered into the custody of the Serjeant-at-Arms, and thence committed to our Gatehouse, where, as is customary, they remained till the end of the session. Their names, offences, and some curious particulars of the politics of

* "Mary Moders, alias Stedman, alias Carleton, a celebrated impostor, who had induced the son of a citizen of London to marry her, under the pretence that she was a German Princess. She next became an actress, after having been tried for bigamy and acquitted. The rest of her life was a continued course of robbery and fraud, and in 1678 she suffered at Tyburn for stealing a piece of plate from a tavern in Chancery Lane" (p. 291 n.).

the period, and the right of the House to imprison and the people to petition may be seen in a now scarce tract from the active and varied pen of Defoe under the title of "Jura Populi Anglicani."

In the "Political State," vol. xi., p. 683, occurs this notice of another Parliamentary prisoner:

"On the 11th of May, 1716, Thomas Harley, Esq.,* who was committed to the Gate-House by order of the House of Commons on the 19th of August, 1715, for his prevaricating answer about his negociations abroad, and who was supposed to have been still a prisoner, was found in a house in St. Martin's Lane by messengers that were searching for some of the rebels that lately escaped out of Newgate, upon information that they were harboured there. Mr. Harley had a great bundle of papers before him which were seized, and himself again committed to the Gate-House."

Other instances might be adduced of commitments by the same power as far back as the Parliamentary Wars; but I fear I have trespassed too much on your space. SAMUEL TYMMS.

[1866, *Part I., pp.* 775-785.]

The country at large owes but little, in an artistic sense, to any sovereign before Henry VIII., but with him a new era commenced. We must not forget that it was the reputation of the taste and generosity of that King which induced one eminent artist, Hans Holbein, to come over to England. He was introduced to the King by the instrumentality of Sir Thomas More, at his house at Chelsea, where a number of the painter's works had been previously arranged around the walls. Taken immediately into the King's service, we find Holbein in the enjoyment of a pension and of apartments in Wolsey's old palace at Whitehall, for which he designed, at the King's request, a magnificent gate-house, which was built about 1546, in front of the palace, opposite the tilt-yard.† The gateway itself stood across the road leading from Charing Cross to Westminster Abbey, flanked on either side by a low brick building of a single story in height. Its position was a little nearer to Westminster than the north-west corner of York House, and the view which we give represents the northern front, looking through into what then was King Street, towards St. Margaret's Church. The well-known "Cock-pit" of the Stuart times adjoined it on the west. As our illustration shows, this edifice was constructed of small square stones and flint boulders, presenting a pleasing variety of colour, glazed and disposed in a tessellated manner. On each front there were four busts or medallions, "naturally coloured and gilt," which

* Uncle to the first Earl of Oxford, joint Secretary to the Treasury, Ambassador Extraordinary to the Elector of Hanover in 1712, and for many years M.P. for co. Radnor.

† C. Knight's "London," vol. i., p. 339.

resisted all influences of the weather. They were of terra-cotta, as large as life, or even a little larger, and represented the chief characters of the age. The three which we have given in our illustration are strongly believed by some persons to be the work of an Italian artist, Torregiano.

The Holbein Gateway, as it was generally called, was removed in 1749-1750,* in order to widen the street and approaches to Westminster. William, Duke of Cumberland (the son of George II. and the hero of Culloden), begged of his father a grant of the materials of the gateway for the purpose of re-erecting† it at the end of the Long Walk in the Great Park at Windsor, of which he was Ranger; but somehow or other the design was never carried into effect, and it is doubtful whether the stones and flint boulders ever reached their destination in Berkshire. Whatever Cumberland's intentions may have been, they passed into the limbo of forgetfulness, and most of the glazed bricks and stone dressings of an historical building, rich in two centuries of associations with our Kings, from Henry VIII. down to King William III., were sold to repair the highroads.

Mr. J. T. Smith, in his "Antiquities of Westminster," speaks of the gateway in the following terms: "It is scarcely to be supposed that, in the time of Hubert de Burg's residence there, there was anything like that noble space which the width of the street opposite Whitehall now (1807) affords. On the contrary, the probability seems to be that there was not, and it is far more likely that it did not at that time exceed the breadth of the present King Street. Passing by Whitehall the way was continued along a street of this same width, which originally had on its eastern side the wall of part of the garden, or orchard, or other ground, belonging to Whitehall,‡ as may be seen in the plan made in 1680 by John Fisher, a surveyor at that time, and which was afterwards engraved by Vertue. On the western side this street had the wall of that enclosure since converted into St. James's Park; but when Henry VIII. had acquired possession of Whitehall, in 1531, by exchanging with the abbot and convent of Westminster, he procured to himself this enclosure, part of which he converted into the before-mentioned park,§ and on the rest he erected a tennis-court, a cock-pit, a bowling-alley, a long stone

* In the *Times* of May 17 is an admirable letter from Mr. A. J. B. Beresford Hope, M.P., on the preservation of the gateway and screen of Burlington House, Piccadilly, now seemingly doomed to destruction to make room for the Royal Academy of Arts, expelled from Trafalgar Square.

† A curious print of this gateway, "with additions, as intended to have been erected at Windsor, from a drawing by T. Sandby, Esq., R.A., now in the possession of Mr. John Manson, bookseller," is given in Mr. J. T. Smith's "Antiquities of Westminster" (London, 4to., 1807), p. 21.

‡ Strype's "Stow," book vi., p. 5. Stow, 1618, p. 841; 1633, p. 496.

§ Widmore's "History of Westminster Abbey," p. 123.

gallery—which was for some time occupied by the late Duke of Dorset, and subsequently by Lord Whitworth—and other buildings, many of which are wholly, or in part, still (1807) remaining." These the King connected with the palace on the opposite side by two gateways across the street; one of them at the north or hither end of King Street, which was demolished in 1723,* the other nearer Charing Cross, adjoining the north-east corner of the above-mentioned gallery. Hans Holbein is said to have designed this latter gate,† which, after having been long used as the State Paper Office, was, in 1749-1750, removed to widen the street. By these gateways and the before-mentioned walls the street was confined to the breadth of King Street, which, most probably, was the width of the way in the time of Hubert de Burg, Henry VIII. having, in this instance, apparently done nothing more than erected two gateways over a street already formed, for the purpose of uniting his new buildings on the west with those which already existed on the east side of the way.

Of these two gates a description is given in the "New View of London," printed in 1708 (Introduction, p. 11). One of them is styled Westminster Gate, and is said to be an ancient piece of building, opening out of the Cock-pit into King Street, in the north part of Westminster. "This structure is old, with the remains of several figures, the Queen's arms, roses, etc., whereby it was enriched. It hath four towers, and the south side is adorned with pilasters and entablature of the Ionic order. There are also in Westminster the gates opening out of New Palace Yard and Tuthill [Tothill] Street." From the omission to mention it here, it is evident that the gate at the end of King Street, leading into the sanctuary of Westminster Abbey, must have been removed before this time.

The other, termed Cock-pit Gate, is said to be an extraordinarily beautiful gate, considering its antiquity. "It is built of square stone, with small squares of flint boulder very neatly set. It has also battlements and four lofty towers; and the whole is enriched with bustos, roses, portcullises, and queen's arms, both on the north and south sides. There are no gates hung at present, but the hinges show there have been. This is an aperture from the Cock-pit into the broad part of Charing Cross, before Whitehall Gate."

Of what Whitehall was like in the reign of King Charles II. (1680) we can form a most methodical notion from the ground-plan engraved by Vertue, and since re-engraved in small for Brayley's "Londiniana," and for one of Mr. John Heneage Jesse's historical works.

On the taking down of this latter gate, as we have said, it was

* See the Antiquarian Society's print of it.

† See also print published by the Antiquarian Society.

begged and obtained by William, Duke of Cumberland, son of George II., and then Ranger of Windsor Parks and Forest, with the intention of erecting it at the end of the Long Walk in the Great Park. For this purpose, Mr. Thomas Sandby, an architect, and also Deputy Ranger of the Great Park, was employed to design wings to it. The stones of the gate were accordingly removed; but the intention for erecting it at the end of the Great Walk not taking effect, many of them, by the Duke's direction, were worked up in several different buildings erected by the Duke in the Great Park there. "A medallion from it," adds Mr. Smith, "is in one of the fronts of a keeper's lodge, near the head of the Virginia Water, near World's End Gate, as it is corruptly called, instead of the Wold's End Gate: 'wold' in Saxon — from whence our English is well known to be derived—signifying equally a plain, a down, or an open champaign ground, hilly and void of wood.* A similar medallion, part of it also, is in another cottage, built about the year 1790, also in the Great Park, and accessible from the road from Peascod Street, by the barracks. Other stones form the basement as high as the dado or moulding, and also the cornice, of the inside of a chapel at the great lodge, which chapel was begun in the Duke's lifetime, but was unfinished at his death."

Mr. Pennant (p. 99), speaking of this gate, describes it as built with bricks of two colours, glazed, and disposed in a tessellated fashion. The top, he says, as well as that of an elegant tower on each side, was embattled; and adds that on each front were four busts in baked clay, in proper colours, which resisted to the last every attack of the weather—possibly the artificial stone revived in this country. These, he tells his readers, he has been lately informed were preserved in a private hand. This gate was not of brick, as Mr. Pennant has said, but of small square stones and flint boulder;† but that there were in it such busts as Pennant describes is evident both from the Antiquarian Society's print, and the drawing from which the view in Smith's "Antiquities of Westminster" was taken. The busts were in number four on each side; they had ornamented mouldings round them, and were of baked clay in proper colours, and glazed in the manner of Delft ware, which had preserved them entire. After the gate was taken down, Mr. Smith states that three of the busts fell into the hands of a man who kept an old-iron shop in Belton Street, St. Giles's, to whom, it is supposed, they had been sold after having been stolen when the gate was taken down. This man had them in his possession some three or four years, when they were bought, about the year 1765, by a Mr. Wright, who employed Flaxman, the sculptor, then a boy, to repair them. They were in terra-cotta, colour and gilt. The dress of one of the busts was

* Somner's "Glossary."

† Hatton's "New View of London," 1708, Introduction, p. 11.

painted dark red and the ornaments gilt, among which were alternately the rose and H and the crown, and R in gold.

Mr. Wright resided at Hatfield Priory, in the parish of Hatfield Peverell,* near Witham, Essex, and the above-mentioned busts are still in the possession of his great-grandson, the present owner of that estate. In 1803, through the intervention of the late Rev. Foote Gower, permission was obtained by Mr. Smith to take copies of them for his "Antiquities of Westminster." The busts are of terra-cotta, larger than life, and (it is said) by Torregiano, who executed the monument of Henry VII. in Westminster Abbey; but they have been repainted in oil of a terra-cotta colour. They are supposed to represent Henry VII., Henry VIII. when sixteen years of age, and Fisher, Bishop of Rochester.

Mr. John Wright, the present owner of Hatfield Priory, in a recent letter to "Sylvanus Urban," says: "I remember some years ago (after reading an account of the busts in the 'Antiquities of Westminster') scraping off some of the paint, and I found them glazed and coloured. I suppose the reason they were painted over was that a good deal of the enamel had worn off, or was damaged in some way, so Flaxman thought it better to paint them."

Maitland, in his "History of London" (fol. 1739), speaks of Holbein's Gateway as still standing. He calls it "the present stately gate, opposite the Banqueting House." He says that, soon after becoming possessed of Whitehall, Henry, "for other diversions, erected contiguous to the foresaid gate a tennis-court, cock-pit, and places to bowl in; the former of which only are now remaining, the rest being converted into dwelling-houses, and offices for the Privy Council, Treasury, and Secretaries of State."

* According to "The Suckling Papers," the Priory of Hatfield Peverell owes its origin to the remorse of Ingelrica, the daughter of a Saxon nobleman, and mistress of William the Conqueror. This lady, in atonement for the errors of her early life, founded in the village of Hatfield Peverell a college for secular canons, very appositely dedicating it to Mary Magdalen. Within its walls she spent, in papal austerities, her latter years, and dying in 1100, was buried in the collegiate church, where her effigy, in full proportion, is carved in stone and placed beneath the north window. It appears from history that, upon the decay of Ingelrica's beauty, she was permitted by her royal admirer to marry Ranulph Peverell, one of his most distinguished followers at Hastings. By this nobleman Ingelrica left a legitimate son, William Peverell, who on his mother's decease converted her college into a priory of Benedictine monks, making it a subordinate cell to the great establishment at St. Albans, Herts, and placing it under the patronage of the Virgin Mary. In 1231 the greatest part of this structure was destroyed by fire. Upon the dissolution of religious houses, it was conveyed by Henry VIII. to Giles Leigh, Esq., and about the middle of the eighteenth century came into the possession of the family of the present owner. In the window above the lady Ingelrica's tomb is the following inscription in black letter:

"Hic jacet Ingelrica, Wilhelmi regis amica.
Templum hoc sanctorum posuit memor illa virorum,
Tandem peccatis sacratâ in sede piatis."

It was the good fortune of Sir Henry Ellis to discover a new name in early English art. This was John de Maiano,* a name unknown to Walpole. That John de Maiano, and not Torregiano, was the sculptor of the medallions on the Hampton Court gateway—happily still existing—and on Holbein's Gateway at Whitehall I am personally inclined to believe. The loan of the Hatfield Peverell medallions to the Kensington Art Treasures Exhibition might settle the question. At Kensington they would be well seen, and by men competent to speak. The latest historian of Essex, Mr. Thomas Wright, of Trinity College, Cambridge, and a well-known antiquary, is silent about them. They were made of baked clay, and glazed like Delft ware, as is proved by the two specimens still at Hampton Court, through Mr. Edward Jesse's praiseworthy exertions. The identification of the heads would in all probability be made at Kensington, now that thousands are daily flocking to its National Portrait Exhibition.

I will conclude this article with a few words upon the "Cock-pit,"† which adjoined the celebrated Holbein Gateway. If the domestic fowl of the Stuart era possessed the gift of speech, and were asked what particular class of men had acted most cruelly to his race, he would denounce above all evil-doers the courtiers at our palace of Westminster, and the London apprentices, the Jin Vins and Dick Tunstalls of Sir Walter Scott's inimitable "Fortunes of Nigel," that true picture of London life under King James I.

The hamlet of Pinner, near Harrow-on-the-Hill, was long famous for its Shrove-Tuesday entertainments. "The cruel custom," says Lysons, "of throwing at Cocks, was formerly made a matter of public celebrity at this place, as appears by an ancient account of the receipts and expenditure in the hamlet:

1622.	Received for Cocks at Shrovetide - -	12s. 0d.
1628.	Received for Cocks in towne - - -	19s. 10d.
1628.	Received for Cocks out of towne - -	0s. 6d.

"The money collected at this sport was applied in aid of the Poor Rates. This custom appears to have continued as late as the year 1680."‡

Fastening silver or steel spurs to the legs of cocks and throwing at cocks were among the delights of our ancestors, from the King to the clown.

* Ellis's "Letters," third series, i. 249.

† In the year 1759 Hogarth designed and engraved a print called "The Cock-pit," a subject, as Mr. John Nichols observes, recommended to Hogarth in the pages of the *Gentleman's Magazine* as early as 1747 (*Gentleman's Magazine*, 1747, p. 292 [a poem on cock-fighting]), and Nichols's "Hogarth," third edition, 8vo., 1775, p. 368. Of a print so well known a description would be here unnecessary.

‡ Lysons' "Environs of London," Harrow-on-the-Hill.

An ever curious and faithful illustrator of London localities, Mr. Samuel Pepys, comes to aid our cockpit illustrations. Here are half a dozen extracts, and all to the point:

"1663, Nov. 9.—The Duke of Monmouth is to have part of the Cocke-pitt new built for him.

"1665, April 24.—To the Cocke-pitt, and there walked an hour with my Lord Duke of Albemarle alone in his garden, where he expressed in great words his opinion of me.

"1665, June 8.—With great joy to the Cocke-pitt, where the Duke of Albemarle, like a man out of himself with content, told me all.*

"1665, Nov. 5 (Lord's day).—To the Cocke-pitt, where I heard the Duke of Albemarle's chaplain make a simple [silly] sermon.

"1666, March 28.—To the Cocke-pitt, and dined with a great deal of company at the Duke of Albemarle's, and a bad and dirty and nasty dinner.

"1668, April 6.—I to the new Cockpit by the King's Gate, and there saw the manner of it, and the mixed rabble of people that come thither, and saw two battles of cocks, wherein is no great sport, but only to consider how these creatures, without any provocation, do fight and kill one another, and aim only at one another's heads."

Philip Herbert, Earl of Pembroke, one of two brothers to whom Shakespeare's Works were dedicated, held the Cock-pit apartments at Whitehall under the Crown. At Pembroke's death here (January 23, 1649-50) Lieutenant-General Oliver Cromwell took possession of the rooms, and hence he addressed his letter to his old mother, Elizabeth Bourchier, giving an account of the Battle of Dunbar. George Monk, Duke of Albemarle, was the next tenant of the Cock-pit at Whitehall; then George Villiers, second Duke of Buckingham. Villiers died in 1687; but by whom the apartments were inhabited after his death I have not been able to ascertain. After the fatal fire at Whitehall in 1697, Whitehall ceased to be a royal residence; the Cockpit of Henry VIII. was converted into what is now her Majesty's Privy Council Offices; and here in the council chamber Guiscard stabbed that noble collector of books and noble patron of men of letters, Robert Harley, Earl of Oxford:

"And fix'd disease on Harley's closing life."†

The minutes of the Lord Commissioners of His Majesty's Treasury were dated from the "Cock-pit" at Whitehall as late as the year 1780, if, indeed, not later; and "in the open street before Whitehall" (as the warrant for his execution directs) King Charles was beheaded.

PETER CUNNINGHAM.

* The memorable defeat at sea of the Dutch by the English.

† Johnson, "Vanity of Human Wishes."

[1823, *Part I., pp.* 390-392.]

On the west side of Westminster Hall workmen are now engaged in destroying that part of the old palace of Westminster which has of late years been occupied by the Courts of Exchequer, the Exchequer Coffee-house, etc.

Respecting the buildings now nearly demolished, it is remarked in Smith's "Antiquities of Westminster," in illustration of a good view there given, that:

"From Westminster Hall westward, to the tower near the low public-house, as being of stone, appears to have been part of the old palace, but from thence to St. Margaret's Street, as being of brick, is probably not older than the time of Henry VIII., and is supposed to have been erected on the stone wall which originally connected that range of buildings with the stone gate then standing at the north end of the present* St. Margaret's Street."

This statement, I think, will be found to be erroneous.

Upon the demolition of the front wall, the part "of stone" appears to have had but a slight facing of that material, and it seems nearly certain, from some inscriptions hereafter inserted, that the same stone front was raised not earlier than 1570, the twelfth year of Elizabeth. Mr. John Carter, in his hundred and fifth number of "Architectural Innovation" (see vol. lxxvii., p. 135), more correct in his conjectures, says (in his usual style):

"The Court of Exchequer, by the remains of doors, windows, etc., must be of the earliest Pointed style of workmanship; many of the windows have been cut into, and otherwise havocked, about the time of Elizabeth."

It is well known that the road to the Houses of Parliament was formerly through King Street and Union Street, which were in so miserable a state that fagots were thrown into the ruts on the days on which the King went to Parliament to render the passage of the state-coach more easy. From Union Street the road continued on the western side of New Palace Yard, through St. Margaret's Lane to Old Palace Yard. St. Margaret's Street was formed out of St. Margaret's Lane by taking down 34 feet of these "Tudor Buildings," which, even until the year 1793, extended 72 feet farther westward than recently (to about the middle of the present street); of the south front of that part a view is given in your vol. lxxvi., p. 1185. Some apartments of it were called Hell and Paradise,† and had been formerly used as prisons of the palace, but lastly as the Augmentation office. The pump (called Hell Pump), now standing by the foot-pavement, was thus exposed to view. One large room appears to have been then diminished of half its length;

* Mr. Smith's volume was published in 1807.

† There were also in the palace places called Heaven and Purgatory.

the room between which and the hall has remained full of records* till very recently. This room is 76 feet long, and was originally 30½ feet wide, the north wall receding from the face of the towers, and ranging with the front of the hall; but at the period before named, its enlargement being required, the substantial stone wall was demolished, and substituted by massy wooden pillars which sustained the roof. These pillars are 2 feet in diameter, and the additional width to the room is 14 feet 9 inches. The entire number of pillars is eleven. Six appeared in the Exchequer Court; the whole were laid prostrate this morning, and on removing them from their stone basements in the substructure, the names of the following pillars of the State were discovered engraven round seven of them, with the date 1570 in the middle of each.

✠ REGNI ELIZABETHE ANGLIE FRANCIE ET HIBERNIE REGINE. XII. A. D. 1570.
✠ NICHOLAVS BACON MILES DNS CUSTOS MAGNE SIGILLE ANGLIE.
✠ ROBERTVS DVDLEY COMES LEICESTRIE MAGISTER EQVITVM.
✠ GVLIELMVS CECILIVS PRINCIPALIS SECRETARIVS REGINE.
✠ GVLIELMVS PAVLET MARCHIO WINTON THESAVRARIVS ANGLIE.
✠ GVALTERVS MYLDMAY MILES CANCELLARIVS AC THESAVRAR. SCCII.
✠ JACOBVS DYER MILES CAPITALIS JVSTICIARIVS DE BANCO.

Nor is it the least curious particular that the weight of which the oak-pillars had been the support had caused impressions of the inscriptions to be formed in relief, as perfect as on wax.

The ancient apartment known as the Court of Exchequer is entitled to particular notice from its remote antiquity and the beauty of its architecture, very considerable and perfect relics of which were discoverable amidst the barbarous alterations and mutilations it had at various times and for various purposes experienced. It is next in point of antiquity to the hall, whose entire walls, from the foundation to the foot of the windows, are doubtless Norman, of the age of William Rufus. Indicia of that style appeared on the removal of the porch. There had been three nearly equally proportioned arches, probably covered by a vestibule or porch (but whether of the same age or not I cannot determine) similar to that leading to the chapter-house of Bristol Cathedral. The doorway occupied the centre arch; the side-arches were filled with masonry, placed in lozenge-shaped courses, exactly similar to specimens in the Norman chapter-house of Wenlock Priory Church and others on the west front of Norwich Cathedral. The beautifully executed new porch has entirely hidden these relics from observation; they were long exposed, and surely could not have escaped the eye of the curious who watched the progress of the demolition of the old and the erection of the new front. It was also apparent, by a large fissure from the top to the bottom, that the square towers, which now

* These, with the contents of other rooms, are now deposited in a large temporary wooden building erected in the midst of Westminster Hall.

ennoble the front of the hall, were additions to the original design. I must further observe in proof that the walls of the hall were never entirely rebuilt, but are of the Norman era, that a curiously indented cornice remains on the exterior of the east side, and that on the removal of the two Courts of Justice the blank arch of a Norman doorway appeared in the south wall, near the east angle.

But to return to the Exchequer Court. It was probably built in the reign of King Edward II. The walls were 4 feet thick, surmounted by a corbel table, which remains nearly perfect on the south side, and the architecture was of the most pure and elegant Pointed style. The roof was rebuilt in the reign of Queen Elizabeth, at which time also nearly all the windows were altered, only one being suffered to retain its ancient character uninjured; this is so simple and graceful in its design, so elegantly proportioned, and its numerous mouldings so admirably carved, that at the period which produced it Gothic architecture must have attained the summit of its excellence. It consisted of two compartments, triple slender pillars giving support to trefoil arches, and over them an open quatrefoil, the whole recessed beneath a handsomely formed pointed arch. The thickness of the walls admitting of deep recesses, and their pillars resting on the floor, the windows presented towards the room the appearance of bays or oriels. The arches on this side were very flat, but formed of numerous mouldings, and reposed on curiously sculptured capitals. Each window was 7 feet 11 inches wide on the outside, on the inside 8 feet 8 inches, and 15 feet high.

There were several doorways, both ancient and modern, on the south side of the room. An arch close to the wall of the hall, coeval in date with the fabric itself, entered an apartment of rather an irregular figure, recently used by the Judges, but anciently belonging to Queen Elizabeth. It was lighted by windows of plain form but ample dimensions, and would have been an oblong of 43 feet by 29 feet but for the intrusion of one of the great flying-buttresses which flank the sides of the hall and resist the pressure of the magnificent timber roof. The tradition that this was Queen Elizabeth's bed-chamber deserves notice; and I may, at the same time, observe that the Exchequer Court is said to have been her concert or breakfast-room, and the gallery in it to have been for the musicians. Over the gallery was a long room filled with records affirmed to have been the nursery of the palace in the time of Henry VIII., and in it Edward VI. is reported to have been nursed (Smith, pp. 55, 56). These are, however, mere suppositions, and the latter is overthrown by the date 1570 on the bases of the pillars below. Representations of the Elizabethan front, with the octangular staircase tower, have been frequently published in views of the front of the hall.

I am induced to take particular notice of a blank but imperfectly

formed arch in that part of the wall of the hall which was enclosed by the Exchequer Court, because many casual observers believe it to be the remains of a Norman arch, and consequently a curious vestige of the original design; but a glance at the interior of the hall will prove that the arch is pointed, corresponding in size and figure with the rest of the windows. N. AND B.

[1839, *Part II., p.* 78.]

The excavation which was necessary in order to lay the foundation of the embankment wall before the new Houses of Parliament has been the means of bringing to light numerous relics of antiquity. Among them is a great number of daggers and swords, especially the former, of all shapes, sizes, and sorts of workmanship. Some of the blades are in high preservation, but the handles have decayed. Keys, of various sizes, and some of very curious workmanship, a variety of old coins, principally copper, together with two or three earthen pots, some fossils of an ordinary class, one or two cannon-balls, and several human skulls, make up the collection, which is the property of Mr. Barry, the architect, who, previously to the excavation, made an agreement that all curiosities, etc., found were to be given up to him; but the labourers have no doubt privately disposed of many.

WHITECHAPEL.

[1786, *Part II., p.* 761.]

The extravagances of the last age in regard to dropping the word Saint, etc., and the solemnization of marriage before or by a justice of the peace, will receive some little elucidation if you insert the following extracts from the register of St. Mary's, Whitechapel, in your valuable and entertaining Miscellany:

"*Publications and Marriages in December* 1653.

"26. Julius Wood of Nightingale-lane in this parish, marriner, and Martha Waggdon, of the same, widdow, were published in the market-place at Leaden-hall three severall market days in three several weekes (viz.) on the 16th day, on the 19th day, and on the 26th day of December, 1653; and the said Julius Wood and Martha Waggdon were married by me Richard Loton, esq. and justice of peace in the county of Middlesex, on the 26th day of December, 1653. Edward Callis, and Tobias Harborough, witnesses present."

"*Publications and Marriages in December* 1654.

"Robert Allison of the parish of Botolph, Aldgate, gunsmith, and Ellinor Hathaway, of the parish of White Chappell, spinster, aged 22 years, were published three several Lord's Days at the close of the morning exercise at the publique meeting-place, commonly

called Mary Whitechapel church, in the county of Middlesex, viz. on 10th, 17th, and 24th days of December, 1654, and the said Robert Allison and Ellinor Hathaway were married before Richard Loton, esq. and one of the justices of the peace for the county of Middlesex, on the 25th day of December, 1654.—Witnesses present were Thomas Prichard, and Richard Woodcock, and others."

One Richard Digglis was appointed registrar, being sworn into office and approved by Loton, and he it was who made publication in the market. In the year 1660, at the Restoration, the old forms and appellations immediately appear in the register. D. N.

[1784, *Part II., p.* 644.]

It is well known to many of your readers what offence was given in the beginning of this century by an altar-piece, erected in the church of St. Mary, Whitechapel. In this painting by W. Fellowes, representing the Last Supper, Judas the traitor was drawn sitting in an elbow-chair, dressed in a black garment, between a gown and a cloak, with a scarf and white band, a short wig, and a mark in his forehead between a lock and a patch, and so much of the countenance of Dr. Kennet that under it, in effect, was written, "The dean the traitor." It was generally said that the original sketch was for a bishop under Welton's displeasure, which occasioned the elbow-chair; but the fears of a *scandalum magnatum* rising before the painter's eyes, leave was given to drop the bishop, and make the dean, which he did as well as he could. The print of it in the Society of Antiquaries' library is accompanied by four manuscript lines by Mr. Maittaire:

> "To say the picture does to him belong,
> Kennet does Judas and the painter wrong.
> False is the image, the resemblance faint:
> Judas compared to Kennet is a saint."

The preface to a sermon, preached on the occasion by Dr. Welton, the rector, 1714, entitled "Church-Ornament without Idolatry vindicated," gives an account of the whole affair. By way of defence, Dr. Welton republished the "Case concerning setting up of images, or painting of them, in churches, writ by the learned Dr. Thomas Barlow, late bishop of Lincoln, upon his suffering such images to be defaced in his diocess; wherein it is disapproved and condemned by the statutes and ecclesiastical laws of this kingdom, and the book of homilies, etc." London, 1714. 8vo. First printed in Barlow's "Cases of Conscience." London, 1692. 8vo.

It was found expedient to remove the picture, which is supposed to be the present altar-piece of the abbey-church at St. Albans, where tradition ascribes it to Sir James Thornhill. P. Q.

Whittington's Stone.

[1852, *Part II., pp.* 594-599.]

At Upper Holloway, in the road from Islington to Highgate, at the foot of Highgate Hill, on the west or left-hand side of the road, there is a field, now laid open for the purpose of building an intended street, to be called Salisbury Road, and in front whereof stands the battered memorial known as Whittington's Stone. On this field, facing the road, there stood in ancient times a lazar-house, or hospital for the reception of leprous persons, every vestige of which has long been destroyed. The references to this institution, as noticed in Tanner's "Notitia Monastica," are meagre and unsatisfactory, nor have the successive historians of Islington contributed materially to its elucidation, and I therefore request to communicate all that I have been able to collect relative to its history.

Stow, in speaking of "leprose people and Lazar-houses," enumerates certain lazar-houses "built without the city some good distance; to wit, the Lock without Southwark, in Kent Street; one other betwixt the Miles-end and Stratford, Bow; one other at Kingsland, betwixt Shoreditch and Stoke Newington; and another at Knightsbridge, west from Charing Cross." There were also three others—viz., at Hammersmith, Finchley, and Ilford. This last is now subsisting as an almshouse. At Knightsbridge the chapel which belonged to the lazar-house is still maintained; as recently was that at Kingsland, until pulled down in June, 1846. However, Stow, rightly distinguishing between those lazar-houses provided for patients "without the city," and institutions not exclusively devoted to the purposes of the citizens, confines his notice to the first-named four. "These four," he says, "I have noted to be erected for the receipt of leprous people sent out of the city." But they were not wholly limited to sufferers from that disease. The accounts of St. Bartholomew's Hospital about the middle of the sixteenth century contain items of charge for the removal of general patients to all of them, including this lazar-house at Holloway, the prevalence of leprosy having then considerably diminished. This house was in one sense of royal foundation. Stow's notice will introduce what I have been able to add to his remarks. His words are these: "Finally, I read that one William Pole, yeoman of the crown to King Edward IV., being stricken with a leprosy, was also desirous to build an hospital to the honour of God and St. Anthony, for the relief and harbouring of such leprous persons as were destitute in the kingdom, to the end they should not be offensive to other in their passing to and fro: for the which cause Edward IV. did by his charter, dated the [24th day of February, 1473, in the] twelfth of his reign, give unto the said William for ever a certain parcel of his land

lying in his highway of Highgate and Holloway, within the county of Middlesex, containing sixty feet in length and thirty-four in breadth."

It is evident from the tenor of Stow's remarks that he had read the patent to which he refers, and which is given in the note.* The intention of William Pole was carried into effect; for five years afterwards, in 17 Edward IV., October 26 (1477), the King gave and granted to Robert Wilson, who, although described as a sadler, of London, in the grant, yet appears to have been a disabled soldier, and to have served in the wars of the two Roses, and also afflicted with leprosy, "the new Lazar-house at Hygate, which we lately caused to be constructed by William Pole, not long since one of the yeomen of our crown, now deceased, to have and to hold the same house, with the appurtenances, of our gift and of our almoign, to the same Robert Wylson for the term of his life, without any matter or account therefor to us to be yielded or paid."†

The next grant that occurs is that made to John Gymnar and Katharine, his wife, dated December 9, 1489, in 5 Henry VII., to whom is expressed to be given "the keepership (*custodiam*) of a certain hospital, with a certain chapel of St. Anthony, being between Highgate and Holwey, in our county of Middlesex, to have and to enjoy the same keepership to the aforesaid John and Katharine during their lives, and the longest liver of them."‡ No allusion to

* Pat. 12 Edw. IV., p. 2, m. 6: "*Pro Will^o Pole.*—Rex omnibus ad quos, &c., salutem. Quod cum ut accepimus Will'us Pole quondam unus valettorum nostrorum de coronâ, leprâ percussus, quoddam hospitale cum quâdam capellâ in honore S'ci Anthonij pro diversarum personarum cum hujusmodi leprâ percussorum singulari relevio et succursu, de habitacione et herbigagio suis destituti existentium, infra regnum nostrum ad largum in nocumentum aliorum subditorum nostrorum transeuntium, facere dispositus existat et edificare: nos consideracione illâ de gratia n'ra speciali et de purâ elemosinâ dedimus et concessimus prefato Will'o pro intencione prædictâ imperpetuum quandam parcellam terræ nostræ jacentem in alta via n'ra inter Highgate et Holwey infra comitatum n'rum Middlesex sexaginta pedes in longitudine et viginti quatuor pedes assisæ in latitudine continentem. In cujus, &c. T. R. apud Westm' xxiiij. die Februarij. Per breve de privato sigillo et de dat'," &c.

† Pat. 17 Edw. IV., p. 1, m. 1: "*Pro Roberto Wylson.*—Rex omnibus ad quos, &c., salutem. Sciatis quod nos, considerantes qualiter pauper subgettus noster Robertus Wylson de civitate n'ra London' *sadeler* qui nobis ante hæc tempora verum et fidele servicium impendit tam in diversis campis quam aliter, nunc per visitacionem Altissimi cum gravibus infirmitatibus et specialiter cum infirmitate lepri, nihil habens vivere unde potest neque habitacionem in quo potest expectare valeat, percussus est: nos consideracione premissorum de gratiâ nostra speciali et elimosinâ n'râ dedimus et concessimus ei *novam domum lazarinam apud Hygate*, quam nos nuper pro Will'o Pole dudum uno valectorum coronæ n'ræ jam defuncto construi fecimus, habendum et tenendum eandem domum cum pertinentiis de dono nostro et de elimosina nostra eidem Rob'to Wylson pro termino vitæ suæ absque aliquâ re sive compoto inde nobis reddendo sive solvendo. In cujus, etc. T. R. apud Westm' xxvj^o die Octobr'. Per breve de privato sigillo et de dat'," &c.

‡ Pat. 5 Hen. VII., p. unica, m. 18: "*Pro Joh'e Gymnar et Kat'inâ uxore ejus.*—Rex omnibus ad quos, &c., salutem. Sciatis quod nos de gratia nostrâ speciali

leprosy appears in this record, nor is the hospital even styled a lazar-house; from which it may be inferred that this dreadful disease was then declining.

I have not been furnished by the kindness of Mr. Palmer, the late assistant-keeper at the Rolls Chapel, and to whom I am indebted for most of the references upon this subject, with any notice of this hospital during the subsequent reigns and previous to Queen Elizaheth, except an appointment by Privy Seal (not enrolled on the Patent Roll), February 4, 1533, 24 Henry VIII., whereby Simon Guyer* had a grant for life of the "spytyl house of Holowey, Middlesex." Perhaps the poverty of the institution, coupled with the decline of leprosy, may have rendered the appointment of little worth. That the institution was in some respects supported by "voluntary contributions," or offerings at the chapel of St. Anthony, is evidenced by a bequest in the will of William Cloudesley, of Islington, dated January 13, 1517: "Item, I bequeath to the poor lazars of Hyegate, to pray for me by name in their bede role, 6s. 8d.," and, indeed, we shall hereafter see that the hospital on one occasion claimed more than could be recovered for its benefit.

In 7 Queen Elizabeth the appointment to this hospital, if we may judge from the formality and length of the grant, was considered an object of emolument; for on March 23, 1565,† the Queen, in consideration of his service in the wars of her progenitors, and in consideration of his age, gave and granted to William Storye the governance (*gubernationem*) of "our hospital or almshouse at Highgate, in our county of Middlesex, commonly called the poor house or hospital of Highgate, within the parish of Islington, with all its rights, members, and appurtenances, and also the keepership and governance of all the poor persons from time to time in the same house being, to have, hold, and enjoy the keepership and governance of the hospital or house aforesaid, and of the paupers aforesaid, during his natural life, without account or yielding or paying any other thing therefor to us, our heirs or successors. Provided always, that the aforenamed William Story during his natural life shall find and provide for all the poor persons in the house aforesaid from time to time being victuals, as other governors or keepers of the hospital or house aforesaid heretofore have from time to time been accustomed to do, and that he will repair, sustain, and maintain the said

ac certis considerationibus nos moventibus, dedimus et concessimus dilectis nobis Joh'i Gymnar et Kat'inæ uxori ejus, custodiam cujusdam *hospitalis cum quâdam capella S'ci Anthonij* existentis inter Highgate et Holwey in comitatu nostro Middlesex, habendum et gaudendum eandem custodiam predictis Johanni et Katerinæ, durante vitâ eorum et eorum diutius viventis. In cujus, &c. T. R. ix. die Decembr'."

* Privy Seal, 24 Hen. VIII., Feb. 4: "Grant to Simon Guyer for life, the Spytyl Howse of Holowey, Midd'."

† Pat. 7 Eliz., p. 4, m. 22, Mar. 23.

house in all necessary reparations so often as need or occasion shall require."

From this it appears that the hospital had lost its character of a leper-house as well as its religious association, for the Reformation must have swept away St. Anthony long before the date of this appointment. However, in common parlance, it still retained its name of spittle-house as well as that of poor-house; and so late as 1605 an inmate (presumably an infant) is described as "a lazar of our spital," in the parish register of St. Mary at Islington, from the pages of which it may be collected that the inmates of this institution were, at the end of the sixteenth and commencement of the seventeenth centuries, such as were subsequently provided for in parish workhouses. The keeper, ruler, or governor, was also commonly called the guider or guide—in fact, some person of medical education, or one whose previous pursuits may have qualified him for such a charge.*

After Storye's death in March, 1584, a similar grant† and appointment passed the Great Seal (July 14) in favour of John Randall, to whom, in consideration of his infirmity, was granted the keepership in precisely the same terms; and on June 9 (1589), in 31 Queen Elizabeth, he received a second grant and appointment‡ in precisely the same words as the former, with the addition of "all and singular orchards, gardens, lands, tenements, meadows, pastures, and hereditaments whatsoever to the same almshouse belonging or appertaining, and together with the same house heretofore used, letten, or granted, or as part, parcel, or member of the said almshouse heretofore being, with all other rights, members," etc. With a proviso that if he

* William Storye, Gwyder of ye pore-howse, at Upper Holloway, was buried the 30th day of March, a^o^ 1584.
Jerome Tedder was buried from the same howse the 23rd March, 1584.
A pore man, from Spitle howse at Upper Holloway, was buried ye 15 June, 1584.
Ralph Buxton was buried from the Spitle howse the 30 of October, 1583.
Joane Bristowe, from the pore howse at Higate, was buried the 1 Oct. 1583.
Thomas Patton was buried from the Spittle howse the 24th Jany. 1582.
A dome child, from the Spittle howse at Upper Holloway, was buried the 30th July, 1576.
Anne, the daughter of Thomas Watson, guyde of the Spitle howse at Higate, was buried the 5th of Sept. 1593.
Three children from the Spittle howse, sonnes of Arthur Hull, 13 Sept. 1603.
Anne Symonds, from the Spittle howse, b^d^ 15 Sept. 1603.
Jerome Coxe, the Innocente, was buryed from the Spittle house, 15 Sept. 1603.
Elizabeth ——, a childe putt to the Spittle house by Mr. Struggs the butcher, was buried the 5th day of Oct. 1603.
Elizabeth Slatewell, lazer of our Spitle, was baptised at the Spittle the thirde day of Sept. 1605.
A crisom childe from the Spitle howse was buried the 4th day of May, 1593.
Regist. Paroch. de Islington, Midd'x.

† Pat. 26 Eliz., p. 14, m. 36, July 14. ‡ Pat. 31 Eliz., p. 8, m. 32, June 9.

should at any time abuse his keepership, or the poor persons aforesaid, or should not demean himself properly, the appointment should be void.

The reason of Randall's second appointment may perhaps receive some explanation from the following entry in one of the Books of Exchequer Decrees:

"*Adhuc de Termino Sancti Hillarij, anno* 27° *R. Eliz. Jovis,* 16° *die Febr'ij.*

"MIDDLESEX.—It is ordered by the court that if Robert Randoll, who sueth in this court by English bill against John Gage and Xtofer Robinson for landes which he supposeth to belong to the Spittell House at Highgate, do not reply to their answer to-morrow *sedente curiâ*, that the said defendants shall be dismissed this court for the matter."

I conclude from this that Randall, finding that the hospital had formerly possessed some land, sued in equity for its restitution and recovery, but that, his patent not passing any land, he was disabled from further prosecuting his suit. Whether he or his successors were more fortunate thereafter I have not been able to discover. Randall died in the next year, and thereupon Thomas Watson, on June 3, 1590, received an appointment* in precisely the same words, "his infirmity" being the consideration named in the grant. Watson was succeeded by William Stockwell, who in 2 James I. (February 22, 1605) received the same appointment and grant† in precisely the same form as his immediate predecessors had done, and for the same consideration—"his infirmity."

Whether any subsequent appointments were made I have not been able to learn; but as everything that could be made the subject of profit was carefully looked after in those times, I have little doubt but that other appointments still exist buried amongst the heaps of Privy Seals. However, the time came when all property of the crown was carefully surveyed and sold to the best bidder, and therefore I, lastly, find that by indenture enrolled in Chancery,‡ and made January 21, 1653, between William Steele, Esq., Recorder, of London, Thomas Coke, William Bosseville, and others, being persons trusted by an Act of that present Parliament, intituled "An Act of the Commons in Parliament assembled for Sale of all the Manors and Lands heretofore belonging to the late King of England, or Queen, or Prince," of the one part, and Ralph Harrison, of London, Esq., of the other part, it was witnessed, that in consideration of £130 10s. paid by said Ralph Harrison, they bargained and sold to him all that messuage or tenement, with the appurtenances,

* Pat. 32 Eliz., p. 12, m. 29, June 3. † Pat. 2 Jac., p. 23, m. 38, Feb. 22.
‡ Claus., 1653, p. 10, No. 1.

commonly called or known by the name of the Spittle House, situate and being near the roadway leading from London, between Highgate and Holloway, within the parish of Islington, in the county of Middlesex, and all the houses, outhouses, yards, gardens, yard and curtilage to the same belonging or in any wise appertaining, containing in the whole by estimation two roods, be the same more or less, of the possessions of Charles Stuart, late King of England, and of the yearly value of £9.

Now, as to the Whittington Stone, your quondam correspondent "R. R." (vol. xciv., Part II., p. 200), in September, 1824, alluding to the story of Whittington, observed: "A stone at the foot of Highgate Hill was supposed to have been placed there by him, on the spot where he had heard Bow Bells. It had a pavement around it of about eighteen feet in circumference. This stone remained until about 1795, when one S——, who was a parish officer of Islington, had it removed and sawn in two, and placed the halves on each side Queen's Head Lane, in the Lower Street, Islington. The pavement he converted to his own use, and with it paved the yard of the Blue Last public-house (now the Marlborough Head), Islington." Whereupon, it is added, some of the parishioners expressing their dissatisfaction, Mr. Finch, a mason, was employed to place another stone in its stead, upon which the inscription "Whittington's Stone" was cut.

Another correspondent, who subscribed himself "Lapis" (*ibid.*, p. 290), also observed: "Some land, I have always been told, lying on the left-hand side on ascending the hill, and probably just behind the stone, is held on the tenure of keeping the stone in repair; and when the officious interference of S—— removed the stone and pavement surrounding it, a new one was immediately placed there of smaller dimensions, though it was never known by whom." I have, Mr. Urban, lately been informed by a late respected inhabitant that the substituted stone of 1795, in fact, consisted of three stones—viz., the stone called Whittington's, and the two bases that were placed in order to keep the Whittington's Stone upright, and to render it as much in conformity with the ancient stone as circumstances would allow; but that this second Whittington's Stone was removed in May, 1821, by order of the churchwardens of St. Mary, at Islington, at a cost of £10 13s. 8d., when the present battered memorial was set up at the point where it now stands, and till this last summer it stood at the edge of the causeway, or raised footpath, in a bend of that side of the road which evidently owed its irregular form from the room occupied by the preceding Whittington's Stones. But a straight pavement being now made, the stone at present stands between that and the site of the ancient curved causeway—in fact, between the footpath and the field, instead of fronting the highroad as before. I may here mention that this field, in the ancient Court

Rolls of the manor of St. Mary, Clerkenwell, is styled the Lazarett Field and the Lazarcot Field, although in later documents it has obtained the name of the Blockhorse Field, an appellation evidently derived from the use to which the stone had been applied.

The observations of "Lapis," which show a traditional connection between the field and the stone, are borne out by an old view of Highgate from Upper Holloway, taken from a point a little below the place where Whittington's Stone stands or stood; wherein the stone appears as the base or plinth of a cross, with part of the pillar still remaining, and I have therefore little doubt in my own mind that what was formerly called Whittington's Stone was nothing else than a wayside cross in front of the chapel of St. Anthony, erected for the purpose of attracting the notice of the traveller to the unhappy objects of the hospital, and as a means of soliciting the alms of the charitable, and consequently long after the time when Whittington flourished. The verisimilitude of the tale, that of a wanderer sitting down wearied on the steps of a wayside cross, or upon any other known resting-place, has caused the story to be implicitly believed, in the same manner as many persons still believe in De Foe's narrative of Mrs. Veal's ghost, from the apparent probability of some of the incidental circumstances detailed in the relation. To return to the print, which is a long quarto-sized print, from a drawing by Chatelain, engraved by W. H. Toms, and published March 25, 1745; it is still extant, although much worn, and may be had at Laurie's, the print-seller, in Fleet Street, the successor of Sayer, whose name as publisher it now bears.*

In a copy of this view, in octavo size, in the "Beauties of England," 1776, vol. i., p. 30, Whittington's Stone is also still represented very distinctly as a massy pediment, on which stands a smaller stone in the shape of a pyramid surmounted with a small iron cross, probably the result of some then recent repairs in which the origin of the stone was not lost sight of.

Considering that, according to a note of Mr. W. J. Thoms, in his edition of Stow's "London," p. 91, the earliest narrative of Whittington's roadside adventure is to be found in a work so late as 1612 (Johnson's "Crown Garland of Roses"), and that the existence of what served for a wayside seat can in every probability be shown to have commenced long after Whittington had ended his prosperous days, I am afraid I must ask your readers to believe with me that Whittington's resting upon Whittington's Stone, that incidental veri-

* 1. A long quarto-sized print, Chatelain delin., W. H. Toms sculpsit: "A Prospect of Highgate from Upper Holloway." Published March 25, 1745, according to Act of Parliament, and sold by the proprietor, W. H. Toms, in Union Court, near Hatton Garden, Holborn. 2. The same print, a little cut down. Published according to Act of Parliament, 1752: "A View of Highgate from Upper Holloway" ("Vue de Highgate du côté du Haut Holloway." London: printed for and sold by C. Dicey and Co., in Aldermary Churchyard.

similitude upon which the subsequent narrative of his legendary life may be said to depend, "is nought but [fiction] and a shade."

T. E. T.

[1853, *Part I., p.* 114.]

In the *Gentleman's Magazine* of December, 1852, p. 598, there is an account of Whittington's Stone at the foot of Highgate Hill having been replaced in the year 1795, and it is stated that it was never known by whom. My father, Charles Wilkinson, of 17, Highbury Place, and Mr. Horace Muckton, of Highbury Terrace, having missed the original stone, replaced it at their own expense. Your old friend the late Mr. Nichols, Dr. Strahan, and my father, were the oldest inhabitants of Islington.

ANN WILKINSON.

[1853, *Part I., p.* 458.]

A correspondent of the *Builder* having called attention to the mutilated condition of the present Whittington's Stone (recently the subject of some remarks in our own pages—December, 1852, p. 598, and February, 1853, p. 114), it has called forth a reply from Mr. Charles Foster, furnishing some further particulars of the fate of the original stone, of which he states he is the owner. After it had been affixed to the corner of Queen's Head Lane, in the Lower Street, Islington, as a spur-stone to prevent carriages running against the west corner, in 1829, when that old building was taken down, Mr. Foster's father was employed to erect the new house, and he then became proprietor of the Whittington Stone, among the old materials. Mr. Foster then says: "I had it carved into a sort of pinnacle, which can be seen at any time on applying to Mr. Harris, the King's Arms, corner of Park Street, Liverpool Road, Islington." We fear that this memorial must have lost everything but its identity of material, after having been first sawn into two halves (*Gentleman's Magazine*, September, 1824), and then (one half?) "carved into a sort of pinnacle." Yet some slight interest may attach to these anecdotes, though the object itself is robbed of its distinctive features.

[1854, *Part II., p.* 368.]

We learn that the Whittington Stone has now again been renewed by the parochial authorities of Islington. With the affectation of a little antiquated orthography, the inscription is as follows:

"WHITYNGTON STONE. Sir R. Whytyngton, thrice Lord Mayor of London. 1397, Richard II. 1406, Henry IV. 1420, Henry V. Sheriff, 1395."

This new monument is nothing more than a plain stone, about 2 feet high, and has been figured in a recent number of the *Illustrated London News*. A more interesting memorial of the

illustrious citizen, because nearly a contemporary one, was recently sold at the sale-rooms of Messrs. Puttick and Simpson. It was one of the sculptured quatrefoils, containing Whittington's shield of arms, which formerly adorned the exterior of the public library which he founded at the monastery of the Grey Friars in Newgate Street. This stone has been preserved by the late Mr. E. B. Price, F.S.A., and an etching representing it is printed in the Chronicle of the Grey Friars, edited for the Camden Society by Mr. John Gough Nichols. It ought to be deposited in the City Museum at Guildhall.

Elliot Stock, 62, Paternoster Row, London, E.C.

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